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JESSIE BONSTELLE.

THE MATINEE GIRL.

The Matinee Girl's mail is getting to be one of the most interesting incidents of a somewhat strenuous existence. It usually consists of the most charmingly extravagant and undeserved bouquets.

We all like to pretend to be above caring for that sort of thing, but there's one set of brain cells that begins to bubble when we read nice things about us. You can't help this. It's a part of the make-up of normal humanity.

Then some of the letters—and this to me is the most wonderful part of it—speak of women of the stage struggling against difficulties who are cheered and helped by these somewhat frivolous screeds.

I have never aimed at that exactly. But then a woman never aims straight, and The Matinee Girl couldn't hit a barn door from the inside. But somehow these things mean a great deal in this short life of ours, and sometimes it seems as though I can feel the clasp of invisible hands that hold mine in friendship, and while I can't reply, except in this way, to the many letters I get, I send out tons of good wishes to all these girls, and boys, too, who write to me each day.

The reason these letters are so interesting that I receive is that they are written by an interesting lot of people. People who have not schooled their emotions to the rigid conventionality and reserve of the usual existence—the people of the stage.

But this morning's mail brought me a text for a sermon. It was a letter without any of the distinguishing features of The Matinee Girl's mail. There was no kindness, no fun, no frothiness; it was such a pitiful exposition of meanness, spite, ill-nature, and desire to injure another human being that I threw up my hands.

It didn't seem possible that the letter could have been written by one of the kindly, liberal-minded, charitable women of the stage. But it is a genuine letter, although meanly anonymous, and it mentions one of the leading clubs of women in this city—a club in which the writer of the letter deserves no place.

It is aimed at another woman in the same profession—the dramatic profession—and its writer seeks to make The Matinee Girl the assailant of the woman in question.

Certainly, this anonymous correspondent, whom I can only pity, has read The Matinee Girl wrongly if she imagines that I could have any sympathy with such a cause. And the letter would deserve no notice except that there may be just one possibility that it may turn this correspondent's mind from the vicious, narrow-minded channel that it has fallen in—perhaps through ill health, perhaps from misfortune, or from age.

The anonymous writer begins:

I know you are a reformer in your way, and I am going to write you and tell you where an article from you in your Matinee Girl column would come in effectively. I am a leading woman of long standing, and have always held good positions. I have played leading roles for fifteen years. I have a character which is above suspicion; never a word has been breathed against me; in fact, I am considered one of the very few women in the profession who is known to be thoroughly good. I have always tried to elevate the stage. My people are people of honor and clean lives. I have always refused to associate with women who had the slightest breath of scandal against them, and I now find in trying to arrange my affairs for next season that those are the creatures managers like to employ. I was promised a part for several weeks, and I find at the last moment a girl about three years in the profession, because she is pretty and young, and can spend lots of money on her clothes, is engaged for a part she has no right to, and it is about her kind I want you to write in your next letter.

The writer of the letter then goes on to give the name of the girl she mentions, and proceeds with a rigmarole concerning the girl's personal affairs and family—matters which are absolutely nobody's business but the girl's own.

More than that, there is nothing in the circumstance of birth to which she refers that reflects upon the girl in any possible way. And more than this she says herself: "I don't intend to say anything about her character; as far as I have known she is good enough; but what right has such as she in the profession if we want to elevate the stage? Such creatures must be driven out, and I look to you with your sharp pen to give her kind a good roast. She remarked that she was about to join the ——— ——, and as I am a member I wrote her an anonymous letter and warned her that she would be blackballed, as we had no room for her there."

Of course this letter is pathetic to any intelligent person, who can readily see the writer has been mentally upset in some wave of disappointment, hopelessness and envy that has distorted her vision of things.

She can only be regarded as an invalid—she is mentally, if not physically, probably both. She has written for help, and regarding her as one who has allowed her troubles, real or fancied, to bring her to a most deplorable state of mind, it may be possible to make her look upon herself, instead of the conditions and the managers and the innocent woman who have won her criticism, and see how lacking she is in every quality that will help her to get in a happier, healthier state of mind.

First she writes anonymous letters—the meanest crime in the category. She seeks to injure another woman who has done her no wrong except that she is young and pretty and successful. All this will injure only one person—the person who is wasting the mind that God has given her to send out all this evil thought.

If the accident of birth be true, which she cites against the younger woman, has she considered that a little pity would be in keeping with her womanhood, instead of all this misdirected madness?

She says that she, the writer of the anonymous letter, is considered "thoroughly good." Not by me. I think she is thoroughly bad—just at present, but it is quite possible to pull out of such a state of mind.

The man or the woman who endeavors to injure another in this way is putting the same instinct in motion that emanates from the brains of the people who take life—mad people, no doubt, but criminally insane.

My correspondent says she has held leading positions for fifteen years. If this be so and she is so "good" as she states, how does she reconcile it with her denunciation of managers and the actresses they employ?

All that sort of talk is hysterical. A pretty face and a pretty form, youth, dress, money and the human frailty of managers will doubtless play their part to the end of time.

But excellence in art, hard work, energy, enthusiasm and belief in one's efforts will rank in the long run far ahead of any ephemeral success that is gained in other ways.

How many dismal failures have been put forward, only to sink into nothingness! On the other hand, how many women of the profession—the women who stand at the head—have won their positions by their legitimate work!

Managers are looking for women in their companies who will make a success with the public and bring dollars to the box-office. Managers are notoriously businesslike.

With fifteen years of success as a record how can this dyspeptic correspondent of mine allow herself to become so soured? Success makes success, and if she has had this time in leading parts, there must be something radically wrong with her, in spite of her spotless reputation, which has lost her the position she speaks of.

There are plenty of positions and plenty of managers and parts. Instead of brooding over this particular instance, why does she not shake off these mental devils that have taken possession of her and go out among the fields and the trees and breathe fresh air and be glad that she is allowed to live?

Or else let her go down among the hot tenements where the babies are dying these days and look on the mysteries of life and death and get her own soul awake to the fact that goodness is something more than a word.

Or why does not this good lady read her Bible? I would not dare sugegst this to any one less holy. But if she takes the Book of Proverbs and goes through it carefully, she will find that she need not be afraid.

Not even of youth, of prettiness, of clothes, of all these things the other girl has. It will never make her prettier or younger or richer to give vent to such thoughts as she has put on paper in this letter to me.

Nor will it make her family more honorable or more clean-lived or more "good" if she continues in such a frame of mind.

Maybe if she seeks out some of these less fortunate girls touched by the breath of scanday she may learn something from them of charity, of kindness, of love—everything that we must give to each other in this world if we would live.

Let her get a copy of Emerson and go through with it. Then a volume of James Whitcomb Riley's poems; then the "Baxter Letters," and Dooley.

Let her take a salt water bath and roll on the sand. Let her take a drink—a pink pill—anything that will get her out of herself.

Or I can suggest nothing better for her than a visit to one of the babies' wards of the big city hospitals. Let her go and see these poor little kids, motherless, fatherless, friendless—looking out of their cribs with a smile, for they are wiser than we and they know that this old world is a good world despite all we may do to make it bad.

The face of a little colored baby that I once saw in Bellevue's children's ward was one of the best sermons that could be preached. It was so trustful, so happy, so full of love and life, in spite of the sickness that made it an inmate of the hospital, that it seemed like a little black angel that had slid out of heaven by mistake, somehow.

If I am something of a reformer I hope this will be my first case. The woman's letter was only remarkable for the fact that it came from an avowed member of the profession and a woman.

There are plenty of ill-natured people in the world, but the theatre keeps them out, or else changes them for the better. Stage people are as filled with faults as any other average human, but they have one virtue that stands for a lot—charity.

Glancing through the remarkable epistle once more, The Matinee Girl culls this final flower of thought:

I would like to see you lay her low. I know you can.

This is praise indeed. I try to keep in training and am ready to meet all comers, the winner to take all the money.

THE MATINEE GIRL.

DOES THE ACTOR NEED ELOCUTION?

That the question "Does the actor need elocution?" is asked at all is sufficient sign that something is at fault with the conception of the term "elocution." This misconception has been brought about by misguided individuals who have "torn passions to tatters," have "sawed the air too much with their hands," and have "imitated humanity so abominably." The art of elocution retains all of its pristine glory even if its fair name has suffered by some exponents of the art. To those of us who try to foster the ideals of good elocution the question seems as absurd as would the query "Does the carpenter need his tools?"

The term "elocution" comes from the Latin and signifies the act of speaking out. Is this foreign to an actor? To speak out, to be understood, not to mumble—is this natural to all? Speech is a muscular action and the tone used in conversation does not sufficiently bring into play the muscles needed for filling auditoriums.

Alexander Melville Bell enumerates three fundamentals of elocution. They are, to be heard, to be understood, to have the voice in sympathy with the thought. Not only actors, but all speakers, ought to aim for perfection in these directions.

No great artist ever succeeded without training, without work. Some indiscreet individuals have wrecked what might have been a successful career by leading a beginner to believe that inspiration, so called, is the keynote to success. Some one, it may be Zangwill, has said, "Inspiration is the result of aspiration and perspiration." Goethe says, "All art must be preceded by a certain mechanical expertness." The actor who trusts to the inspiration of the moment may reach a height at rare intervals. He may produce an effect in spite of his faults of mechanism, but he who wishes to sway the hearts of men night after night must be a master of the implements of his art. One hears the remark, "If one feels what one says, that is sufficient." Yes, but can one feel equally each time? Besides, what amount of feeling will make a harsh voice pleasing or weak muscles strong? As Kipling has his hero, Dick Heldar, say in "The Light that Failed," "How, in perdition, can one do work when one hasn't had the proper training? Any fool can get a notion. It needs training to drive the thing through—training and conviction; not rushing after the first fancy."

That there is a right way and a wrong way of using the voice in speech the aching throats of bad voice users and the aching ears of the listeners will testify. Some actors light upon the correct use of the voice after years of experimenting. Others but emphasize their voice defects year by year. It is natural that a smoother of the way, one who has mastered the secret of using the voice effectively with the least effort, could save the actor and audicace many pangs.

Although training in elocution proper, in the use of the voice, must receive much attention from the teacher of the stage aspirant, this term elocution is now made to include training not only in vocal, but visible expression; and the term "expression," although not taking the place of the term elocution, is being used to convey the idea that not alone the brawn side but the brain side of speech must needs be trained. This new term endeavors to emphasize the need of mental training in the voice user. The manner is not to take the place of the matter. *How* we say a thing should not attract attention to the detriment of *what* we are saying.

Another essential in the training of an actor is the creating in him a love for study. Even if the technique be perfect, how can one interpret a character that one is unable to grasp mentally? It should be the aim of an actor to convey not alone sounds for the ear and pictures for the eye, but also thoughts for the mind.

An enthusiastic admirer of a great actor, who is great in spite of his defects, will idealize the actor. The beginner will make of this actor a model, and if left to his own resources will invariably assume his defects and wonder why he is not heralded a second Booth. A kind word at the right time may help in rubbing off the sharp corners, which office is only too frequently assumed by an audience that is not too friendly. The actual stage experience is invaluable, but the way may be paved and success follows more quickly in the wake of the workman who needs not to acquire the use of his tools while at work.

There are actors who decry the study of elocution. Surely the recent success of Sarah Cowell Le Moyne must give them pause. It was her elocution that caused her performance in Catherine to stand out and be deemed one of the notable successes in an eventful metropolitan season of successes. The well-known dramatic critic, Robert I. Carter, while firmly upholding the art of elocution, scores many of its exponents. He says: "In no branch of general culture does chicanery exist as brazenly as in the training of the voice for speech and song. In elocution ignorance and false methods distort nature into artificiality; in singing they work absolute ruin. Yet elocution must take the brunt of general criticism for the average man, while disclaiming all knowledge of the art of singing, knows whether a spoken line means something or not. Elocutionists owe it to their art boldly to weed out the humbugs and make elocution a rational element in education. . . . Speech from the stage of a theatre needs special training, but the training should be simply to give the instinctive impulses of speech larger scope."

From the views of the dramatic critic let us turn to those of the stage-manager. In an article in the New York *Sun* a stage-manager of many years' experience strongly advocates training in elocution. He says: "It must remain for the dramatic schools to impress on the coming generations of players how necessary elocution really is. The actors who come to me to-day are rarely able to modulate their voices to the expressions that I try to make them use. It is impossible for them to do it, because the voice is not trained. They have never learned to control it. To speak a sentence in such a way that every word is delivered with just the shade of color or meaning that the situation demands is an art, and an art that is not to be picked up in the casual work of a few months." Confirming this a case has come under my own observation. One of my pupils came to me after her first rehearsal with a company of national reputation and narrated that the stage-manager consumed much time that should have been devoted to stage business in trying to teach a member of the cast to deliver a certain line. He wished sarcasm. The actress could not obtain the desired effect. Some conscientious work in elocution on her part would have proved a great help to her and to the stage-manager, who had to take the place of an elocution teacher for the nonce.

Now let us regard the subject from the standpoint of the actor. Henry Irving is a strong advocate of training. He says: "The young man desirous of becoming an actor must avoid embracing the mischievous idea that acting is merely a matter of feeling; that a part is to be interpreted merely as he happens to feel it at the time of his portrayal. Acting is a science and therefore the actor should try to make it as exact as possible."

In commenting upon an article, "A Talk with Metropolitan Critics," Mr. Edgar S. Werner sums up as follows: "Our dramatic schools may be made our salvation by attracting to the stage a higher and more intellectual class of men and women, training them to the best expression of the best thought. It would seem is if dramatic critics see in these schools the lode star of dramatic progress, for almost to a man they speak in favor of such institutions."

The cultivation of the dramatic instinct is of moment to the business man, the lawyer, the physician, the minister, as well as to the actor, and if the teacher of elocution can bring home this important factor which makes for the broader life of the individual he is contributing in a large measure to an education that educates, that makes of the person an individual by developing his powers to adequately express his innermost being.

JENNIE MANNHEIMER.

WILLIAMSON'S AUSTRALIAN ENTERPRISES.

James C. Williamson, the Australian manager, has now complete control of Her Majesty's Theatre, Melbourne—the largest playhouse in Australia—of Her Majesty's Theatre and the Theatre Royal, Sydney, and of several other theatres in smaller cities. The business connected with the dissolution of the old firm of Williamson and Musgrove is not yet settled, owing to the fact that Mr. Musgrove is in England, but Mr. Williamson, individually, is putting forward his enterprises with his accustomed zeal. Frank Sanger, who formerly represented the firm in New York, now acts in the same capacity for Mr. Williamson.

JAMES A. HERNE.

A TALK WITH JAPAN'S GREATEST ACTOR.

ICHIKAWA DANJURO.

Every book on the Japanese drama published in Japan since 1870 extols the dean of Japanese actors, Ichikawa Danjuro. Visitors to the land of the chrysanthemum, therefore, if at all interested in theatrical affairs, scarcely can afford to miss an opportunity of attending a performance by this venerable actor. It was my good fortune to witness the opening of his season at the Kabukiza Theatre, Tokio. We ordered a box by telephone and went bright and early, for the doors open at 9 A.M. Mr. Casarez, secretary of the Spanish Legation, offered to act as interpreter. On arrival at the theatre, a large building over the wide entrance of which a dozen gaudily painted billboards depicted scenes of the play, we were provided with cotton overshoes, thus being spared the inconvenience of going in in stocking feet; all Japanese leave their shoes at the door and receive a wooden check for them. The interior of the Kabukiza Theatre, the best in Japan, looks very dingy. It is perfectly square, and the entire ground floor is divided into boxes by low railings, arranged checkerboard fashion, and reminding one for all the world of the pasteboard divisions of an egg crate. Each box, five feet square, holds four people, who squat on the straw matted floor, using the railings as bridges when going in and out, as there are no aisles. Tickets are sold by the box, not by the head, and cost four yen in the parquette, six yen in the back of the balcony, and nine yen on the sides of the balcony, which are considered best as they have separate entrances. The upper gallery is not divided into boxes. There the "gods" squat pell mell, paying thirty sen admission. Our box was in the first balcony, and a few antediluvian chairs, specially kept for Europeans, were brought us. These can only be used on the side balconies, where they do not obstruct the view of others. Outside of the balcony rail was a sort of trough running all around, into which hats, overcoats and umbrellas are placed, and that also serves as a depository for teapots, cups, dishes and so on. It is good form for the Japanese to eat and drink during the play, the victuals being supplied by neighboring tea houses, the waiters running about incessantly, jumping like acrobats from rail to rail.

The play was already in progress when we arrived. It was a historic drama, called The Revolution of Kaga. Kaga was an old *daimio* or nobleman; Danjuro portrayed him. The first thing we noticed, when seated, was the *hana michi*, or flower walk, mentioned in all books. We had always thought the idea ridiculous, but when seen in practice it not only lost its absurdity, but seemed a valuable adjunct to any theatre. As is well known, the *hana michi* is a bridge, five feet wide, running from the stage and on a level with it to the back of the auditorium, similar to a magician's "run down," but extended to the back wall. Whenever a procession or a traveling party or any one arriving from a distance enters the entrance is made from the front of the house over the *hana michi*. It is used for exits in the same way, and actors receive their bouquets while passing along it, therefore its name, "flower walk." As we saw it first the scene on the stage represented a temple, with priests, beggars and devotees before it. A party of *daimios* arrived by way of the flower walk. They were preceded by heralds. Danjuro as Kaga was carried in a sedan by coolies. They stopped half way down, the heralds hailed the priests, and a five-minute dialogue ensued before they actually reached the stage. In a later scene Kaga entered via the *hana michi*, followed by an assassin with a spear. When almost to the stage Kaga stopped suspiciously, and the assassin threw himself down flat until Kaga reached the stage. The settings were quite realistic, natural flowers, hedges and straw huts being used as set pieces. Every act consists of two scenes, as the stages are revolving and hold two scenes. Bell signals are not used, the stage-manager having two sonorous "slapsticks" sounding like a xylophone. As the slapstick is heard half a dozen boys and men, dressed in black and with black masks, and, therefore, supposedly invisible, jump on the stage and carry off the props and set pieces that are outside of the semi-circular sweep of the revolving stage, fold back the mattings or ground cloths, and, while the stage revolves, place the requisite objects for the next scene; a complete change is made in ten minutes. These "invisible" stage hands are really the most absurd feature of a Japanese performance. They run on at any time, adjust a chair, snuff a flickering candle and straighten out a mat or rug. In scenes where mimicry is of consequence they come out with a candle on a six-foot stick and hold the candle in front of the actor's face. In some scenes every leading actor has his "invisible" calcium man.

All female parts are played by men, the impersonations being, however, very natural. The dramas are generally historical or legendary. Music is incessant, and is played in monotonous and discordant fashion by an invisible orchestra of drums, gongs and samisens placed in a screened trellis balcony where the O. P. tormenter ought to be, and about six feet from the floor. The chorus, also screened from view, explains the emotions of the actors in a "Hark-the-villain-does-not-mean-what-he-says" style. The Japanese are not first-nighters, preferring to wait until the play runs smoothly before attending. The front curtain slides on a wire, and during intermissions six or more advertising curtains are run across the stage one after another, children run on the stage, peep under and behind the curtain, and play tag in the house. But in spite of all that the play itself is well acted, splendidly costumed, beautifully mounted, handsomely staged, and though a little tedious, owing to its length, it has plenty of climaxes. As the play lasts ten hours the stars change costumes innumerable times, and since they double and treble some parts, they are constantly employed, and apparently many scenes were put in to afford them a rest while on the stage. There was a luncheon lasting a half hour, in which all the small table talk was indulged in, the plot being mentioned only incidentally, and there was a tiresome tea ceremonial of twenty minutes' duration. Danjuro's acting was, beyond dispute, artistic and natural; his movements were graceful, his voice well modulated, and his gestures required no interpreter. Further than that I prefer not to criticise, owing to my limited knowledge of the Japanese language.

Through a reporter of the *Nichi Nichi* (*Day by Day*) we asked Danjuro for an interview, and were told that he would be pleased to receive us and would send word when at liberty. After the third act some one, presumably an usher, shouted at us from the lower floor and waved his arms, and our friend from the Spanish Legation translated that Danjuro was ready to receive us. We went below in our cotton overshoes, noticing on the way the iron rollers on which the stage revolves, saw that the motive power was supplied by half a dozen men, not by machinery; went past the stage entrance where actors and stage hands had checked their shoes, also past six or eight bathrooms, for a Japanese bathes thrice a day or oftener; saw the three tiers of spacious dressings-rooms, with the mirrors on the floor and the actors squatting before them, and were ushered into a specially large dressing-room, where Danjuro awaited us seated on the mat.

Danjuro—his real name is Horikoschi Shu, Danjuro being only a *nom de theatre*—is a medium-sized man, even for a Japanese, with a graceful carriage, long, artistic hands with enormous finger nails, a mobile, attractive face with only a few deep wrinkles, and a pair of small but brilliant and cunning eyes. He looks very old and his head is almost bald. After the usual thirty or forty bows we exchanged cards, Danjuro handing us his "European" cards that read rather naively: "Ichikawa Danjuro, chief actor in Japan." Our Spanish friend explained our business and through him I said:

"Mr. Danjuro, on behalf of many American actors, I wish to ask you several questions. Since Japan is being modernized year by year, since you see what railways, telegraphs and trolleys have done for Japan, do you not think it time to modernize the stage of Japan?"

Danjuro bowed when this was translated and replied, slowly and impressively: "In a few years the stage will be the only thing in the empire, perhaps, to recall to the Japanese the Japanese Japan. Our plays record the glory, the splendor of the old Japan, a Japan that we will never cease to regret. Modern ways may come about, but I am not sure that they are not an evil, though a necessary one." He had meanwhile resumed his seat on the mat.

"How about shortening the plays and performing at night; would it not be a boon to the actor?"

"No. His audience would come to him tired from the cares of the day, busy with the thoughts of the next, instead of taking a holiday and coming in the proper spirit."

"But the length of the play?" I insisted.

"The play gives our people an insight into the life of the former times, the feudal ages, and, besides teaching the history, it portrays the inner life of the people of those days."

"But such tiresome ceremonies as the tea drinking in the last act might be omitted," I ventured.

"Omitted!" Danjuro shook his head and shrugged his shoulders. "I have spent half the Summer exercising (rehearsing) that scene. It is exact, it is true to the life of the times of the *daimio* Kaga; it is only thus that Japan of to-day knows Japan of old." This was said in the dignified and courteous manner that through a lifelong representation of the *daimios* must have become Danjuro's second nature.

"Have you seen many European plays?"

"I have seen some and read many. They have too much love. Japanese put duty before love, and filial love before the love of the sexes. Kawakami Otojiro, a young actor, went to Europe and has come back and introduced some foreign plays, A Globe Tour in Eighty Days, and a love play with battle scenes of the China war, and some others. They are not art, they are a speculation; they teach nothing; they please the senses, not the soul."

"As long as plays necessitate the serving of refreshments, which we would consider a nuisance, we will pass that, but it seems out of place to check shoes on entering a public place, though it may be good manners in private," I remarked.

"Customs differ. Our people sit on the matting, drink their tea on the matting, place their eatables on the matting. Would you have people bring the filth of the road on your chairs and dining tables?" was the clever reply.

"He is conservative and opposed to innovations, it seems," added Mr. Casarez, our interpreter. "It is useless to follow that tack; better change the subject."

"How old are you, Mr. Danjuro?"

"Seventy-two. I am the last of nine generations of actors; all famors. The art dies in our family with me; I have two daughters, but no son."

"Are actors well paid in Japan?"

"Some are. I receive 100 yen ($50) for every performance; so does Mr. Fukusuke."

Let me explain here that Mr. Fukusuke is the most famous leading "lady" in Japan; that the purchasing power of a yen is equal to at least two American dollars, and that the Japanese are not as shy nor as inexact in speaking of their pecuniary affairs as Americans are, hence Mr. Danjuro's figures, though comparatively high, are probably correct.

After a few more conventional questions We took our leave with twenty or more bows. We were deeply impressed with Danjuro as an artist, as well as a kind, courteous and sensible but conservative old man.

MAX BEBOE.

ENGAGEMENTS.

Adele Block, for Ben Hur.

Elfie Fay, for the Casino's Autumn production.

Josephine Lovett, Edwin Brandt and Giles Shine, with Andrew Mack.

PRACTICAL PRESS MATTER.

Now that the season of press work construction is at hand and the busy typewriters are reeling off reams of this too often fantastical matter, a few words regarding its purpose and quality should not be amiss.

Press work space is the most valuable of advertising space. Too frequently this space has no value because it has been so abused that it has forfeited both the respect and confidence of the reading public, the public for whom it is intended.

In this era of competition, when business houses of established reputation for push and prosperity find it necessary to employ men trained in the art of advertisement composition, why is it that so many theatrical organizations endeavor to do business with press matter that merely fills space without accomplishing any result other than the taxing of credulity? What portion of a newspaper is more valuable for advertising purposes than the reading columns, and what business has the same opportunity of using these columns as the theatrical business? Therefore, why is this branch of advertising so carelessly attended to?

The age of deliberate lies, bombast, exaggeration and misrepresentation of all kinds is passed. No editor whose policy has won the confidence of his readers would or could conscientiously publish some of the press matter that is handed to him. He will not mislead his readers, so he blue-pencils, and not without some irritation, until the matter becomes a mere announcement of the event, and the managers say uncomplimentary things and claim spite or favoritism, or whatever circumstances may lend them to suspect as the cause of it all. If the editor cares nothing about the theatrical column, as is too often the case, he will probably run press matter as written. But this editor's public has compared notes for many moons, with the result that if the stuff is read at all, it is with one eye closed. It is in the conservative editor's sheet that the theatrical column has influence.

No local manager who permits the publication of press matter which he cannot indorse ever makes or holds a clientele. Give the editors good, sensible, readable matter that they will not have to spend time editing, and see the result. Give the public something to read and talk about. Therein is the value of your press matter. If you carry a carload of scenery, remember that the company preceding you may have carried a carload that didn't materialize, and perhaps they advertised the same way that you do. Possibly they told the same stock story that you have about their leading man or the soubrette. Wherein is the value of either notice? Are not readers in their way as valuable as billboards and windows? They should be more so, for they can tell a better story in a more convincing manner than can a picture.

Let your reading notices be grammatically constructed, correctly spelled and punctuated, and typewritten legibly. Don't hand editors or house press agents manifold copy so illegible for want of ink that it is an impossibility to read it. Try to make your press matter tell in the most succinct and interesting manner something about your attraction. Tell it in a different way from Jones or Smith, who are devotees of the stereotyped plan. Jones or Smith may appropriate your press matter as they do your acts or gags, but appropriation is the most potent appreciation and you will feel ennobled by your unintentional act of charity. Employ style in composition. If you cannot be original, remember that an old story in a new dress can be made very attractive. Don't use long words where short ones will answer. Don't use a long string of adjectives that mean all the same thing. Be choice in the use of adjectives, that what you do use may have dignity and weight.

Be convincing. That you cannot be if you insist on telling impossible tales. Newspaper readers possess intelligence, even if you don't think so. Be truthful. Remember comparisons may be very odious if you stay more than one night, and then there are other seasons and duped theatregoers have ready memories and tongues.

Keep your notices short, pithy and to the point. Where ten persons have the time, inclination or curiosity to read a short notice, two will not take interest enough to wade through a long one, let alone digest it.

If you cannot do this work yourself, employ some one that can. Always leave margin enough about your copy, especially at the top, for the convenience of editors as well as house press agents. Never write laudatory notices, the very style of which indicates imposition, and then attach some wayside newspaper's name to them. Reputable companies do not do this and the public know it. Newspaper reviews from well-known papers have influence, but as a rule they need too much pruning and rearranging. A criticism or review is seldom written on an advertising principle unless contracted for.

In conclusion: Remember to build your notices from the advertising view-point. Present your subject in a manner calculated to catch the attention in language graphic, interesting and intelligent. Hold this attention to the end. Introduce words and phrases that are apt and catchy. Let fine writing alone and remember you are endeavoring to make your readers not only think but talk. Have such a variety of notices that, if necessary, each issue of every paper in a city may have a different story, each inciting interest gradually and surely for the same object. As runs the saying: "'Tis no easy task to part people from their money." ORMSBY A. COURT.

JESSIE BONSTELLE.

The picture on the first page of this issue of THE MIRROR portrays Jessie Bonstelle, a young actress of originality and temperament. Miss Bonstelle has been playing leading business in stock work for the past four seasons, and for four Summers past has been the feature of a stock company in Rochester, N. Y. By the intensity, realism and naturalness of her acting she has proved herself an artist of more than ordinary talent and exceptional versatility.

There are few women to-day who can give all the lightness and verve of Madame Sans Gene, and all the strength and emotional intensity of Camille and Magda, yet these have been Miss Bonstelle's most successful roles. There seems no doubt that if she were to be fitted with a play as strong as Magda or Tess that this young woman's name would stand with the highest in the dramatic realm. She has a slight, girlish figure, a most expressive face, and builds her art on the foundation stones—nature and sincerity.

Miss Bonstelle has just finished a most successful eleven weeks' engagement at the head of her own company at the Lyceum Theatre, Rochester, and is now resting in the country.

GOSSIP.

A notable amateur event at Hudson, N. Y., last May was an entertainment for the benefit of Hendrick Hudson Chapter, Daughters of the American Revolution, and its public library, by the Hudson Players, a society that includes many prominent citizens of Hudson. The bill included a one-act comedietta, The Guinea Stamp, by Cyril Hallward; the one-act comedy, Good for Nothing, by J. R. Buckstone, and the farce, A Roland for an Oliver, by Thomas Morton. The entertainment was under the direction of Richard A. M. Deeley, for many years the Hudson correspondent of THE MIRROR and a prominent business man of that city. In addition to managing the affair Mr. Deeley also played the part of Sir Charles Trefusis in The Guinea Stamp, and the above picture represents him in that character. Mr. Deeley is manager of the Hudson Players Club and its moving spirit, and has done much to develop local talent while giving his own valuable services freely to the organization.

Hennessy Leroyle's season in Other People's Money will open on Aug. 27. Mr. Leroyle has returned from Long Branch to commence rehearsals.

Chauncey Olcott, who has been in Europe all Summer, sailed for New York, Aug. 11, and will begin his next tour Sept. 3.

Henry Greenwall is preparing a handsome souvenir programme for the opening of his new stock company at the American Theatre on Sept. 1 in The Great Ruby. The programme will contain portraits of every member of the company.

Daniel Sully and his company will begin rehearsing The Parish Priest on Aug. 15, and the season will open Aug. 30 at the Fourteenth Street Theatre. Mr. Sully and Manager Rosenquest will extend an invitation to the clergy of New York and vicinity to be present at the first performance.

R. C. Rivers, manager of the Academy of Music, Raleigh, N. C., has leased for ten years the Messenger Opera House, Goldsboro, N. C. Improvements at a cost of $2,000 are being made in the theatre.

The Village Postmaster company is completely organized and will open at Providence, R. I., Sept. 3. The company includes Archie Boyd, Eugene Kay, Richard Nesmith, Augustus Halbach, Al. Phillips, Tom Maguire, George S. Pilzer, George Martin, Angela Russell, Josephine Stoffer, Florence De Luce, Lee Hobbs, Zula Ellsworth and Jane Marbury. The tour will be managed by Isaac Newton, with A. C. Dunbar as agent.

The Agoust family will arrive from Europe late in the present month to begin their American starring tour.

James K. Hackett will reopen the Criterion Theatre, as announced. He will be followed by Mrs. Leslie Carter in a revival of Zaza, after which John Hare will appear in The Gay Lord Quex.

A referee in bankruptcy in this city last week sustained Belle Stokes' contention that her clothing, valued at $100, was an exempted asset and might not be claimed by creditors.

Edna May probably will return to New York in December to star in a Morton-Kerker opera.

Sarah Anderson became exhausted while swimming at Ocean Grove, N. J., on Aug. 6, and was saved from drowning only by prompt assistance from the life guard.

Marie Touhey (Mrs. Thomas A. Edison, Jr.) will return to the stage in the next Casino production.

Herbert Ashton and Lillian Branscombe, of the Frawley company, were married on Aug. 1 in San Francisco.

Daniel Ford, proprietor of the burned Théâtre Français, Montreal, has sued the Guardian Fire & Life Assurance Company for $5,000, having declined to accept their proposition for settlement of liabilities.

Leonore Bradley, who has been spending the Summer with Mrs. George Ober at her country home at Hastings-on-the-Hudson, left last Saturday for Boston to resume her work at the Castle Square Theatre, where last season she made a number of notable successes in important character roles.

Frank Platzer, the scenic artist of the Academy of Music, completed last week the scenery for Harry Corson Clarke's production of What Did Tomkins Do. The scenery was immediately shipped to Chicago, where rehearsals of the new comedy will begin on Aug. 21.

Vivian Bernard, who has originated nearly every negro character role in New York productions during the past dozen years, has been engaged by Frank McKee to originate a character of that type in Janice Meredith.

F. C. Whitney is rapidly completing the company to support Minnie Seligman in her coming starring tour. George Ober has been engaged to play the principal character part.

F. C. Thomas, Mollie Nelson and May Pfaff, of the Robson Theatre company, arrived in New York last week after playing a season of fifty odd weeks.

G. A. Stryker has received from Blanche Moulton a handsome halberd and a number of other mementos of her late brother.

Jennie Reiffarth, who spent six weeks in Atlantic City, has returned to her home in New York. She has not settled her plans for next season.

One Harry Ellsworth has lately victimized a number of persons in Indianapolis, it is said, by representing himself to be a dramatic agent. He promised engagements, secured several hundred dollars in "fees" from stage aspirants, and suddenly disappeared.

Robert Downing will star next season under the management of E. D. Shaw in a repertoire of The Gladiator, Othello, Ingomar, Damon and Pythias and Richard the Lion Hearted. His season will open Sept. 3, the tour covering the South and West.

IN OTHER CITIES.

SAN FRANCISCO.

The feature of the week of July 30 was the opening of the grand opera season at the Tivoli. It says a great deal for the management of this popular little resort that the music lovers of San Francisco are enabled every year to listen to great works greatly interpreted by great artists. I venture to assert that if artists like Gandolfo, Salassa, Fernando Avendano, and Giuseppe Ferrari, Alessandro Nicolini, Domenico Russo, and Signorini Repetto and Polcini were to make their appearance before a New York audience of a most critical description the welcome that they would receive would be amazing. Even in this little town by the far away Pacific we know what good music is, even if we don't have the De Reszkes, Plancon, Calve, and others, who are as yet indispensable to New York. Salassa, Avendano, and Nicolini arrived direct from their Italian homes, and all the members of the co. were fortunate enough to so far stand the fog of San Francisco that there was not a flaw in any voice on the opening night. The opening opera was Aida. In this Salassa received a tremendous ovation when he reappeared in his old part of Amonasro. His rich baritone and his splendid dramatic ability combined to make him truly superb in his character. Avendano, too, had been seen before as Radamez. His "Celest Aida" was perfectly delivered. Anna Lichter, our old favorite, sang the part of Aida faultlessly, though she is far from being an emotional actress. Frances Graham made a decided impression as Aneris. Nicolini, in the part of Ramfis, showed that he was possessed of a bass voice which, while not of the deepest order, was of sufficient quality and power. William Schuster was acceptable as the Egyptian King. It was the best first night that the Tivoli has known. The alternate nights of the week were occupied with Lucia. Here again was something worth seeing and hearing. Ferrari, the baritone, has a voice of great quality, and, while he is not the actor that Salassa is, he is such a great artist that one forgets his lack of stature. This was noticeable in the sextet, in which his voice seemed to dominate all the others. The Egardo was Russo, who has been achieving a reputation in the Middle States. He has a voice of beautiful quality and bids fair to rival Avendano in popularity. The Lucia of Signorina Repetto was intensely dramatic and full of feeling. She has often been heard here before, and is a great favorite. We are fortunate indeed to have such a treat as the season promises to be. The orchestra is in the hands of Max Hershfeldt, and the stage in those of the ever popular George Lask. The chorus is excellent, and the staging beautiful. Othello and Rigoletto are the operas for 6-12. Salassa is a great Iago, and it will be hard to get a seat for this opera. Great things, too, are expected of Ferrari in the role of Rigoletto.

Henry Miller presented Brother Officers at the Columbia July 30. He was seen in this last year, playing the part of John Hinds. The play is as well liked as ever. It was fortunate that Edwin Stevens' engagement at the Tivoli terminated in time for him to undertake his old character of Robert Hutton. The tall comedian is a careful and capable actor, and repeated his hit in the part. San Franciscans would like to see more of Stevens in legitimate drama. Margaret Anglin was as dainty as ever as the Baroness. Heartsease is billed for 6.

The Red Lamp was essayed by the new Frawley co. at Morosco's Grand 30-5. The production was chiefly noticeable for the work of Wilton Lackaye as the chief of the Russian secret police. Keith Wakeman was the Princess Claudia. The play is beautifully staged, especially the scene representing Princess Claudia's boudoir. Excellent business was done during the week. The Middleman 6, with Lackaye as Cyrus Blenkarn, and Corona Riccardo as Mary.

By the Sad Sea Waves amused large audiences at the California 29-4. All the members of Dunne and Riley's co. were remarkably happy, especially Mathews and Bulger, Tony Hart, Mary Marble, Norma Whalley, and Bessie Tannehill. Week 5-11, the last of the Dunne and Riley engagement, will be devoted to The Night of the Fourth.

Romeo and Juliet was the bill at the Alcazar 30-5. The Juliet of Florence Roberts has been greatly admired, and she was at her best. White Whittlesey as Romeo was as ardent and eloquent a lover as could be desired. The house is doing good, steady business. The Country Girl is to be revived 6 for one week.

The Burton Holmes Illustrated Lectures, as delivered by Louis Francis Brown, are taking well at the Columbia on Thursday afternoons and Sunday evenings.

The management of the hitherto unfortunate Alhambra intends reopening Sept. 8. The opening attraction is to be Ferris Hartmann in a big revival of Ship Ahoy, by courtesy of Mrs. Ernestine Kreling, of the Tivoli. FRED S. MYRTLE.

DENVER.

A record breaking week at Elitch's July 30-4 has characterised the first production of The Masqueraders in this city, and Henry Arthur Jones' powerful play has been splendidly received. I saw the production of The Masqueraders by the original co. that played it in this country, and in my opinion Blanche Bates as Dulcie, Robert Drouet as David Remon, and John T. Sullivan as Sir Brice Skene, gave performances that were superior to those of the people who essayed these roles in the original production. Miss Bates was an ideal Dulcie, admirably realizing all the moods of this complex character. Her acting in the first act was brilliant, and she handled the hysterical scene in the third act magnificently. Mr. Drouet's David could not have been improved upon. It was a dignified, masterful, finished characterization, as clean cut as a cameo, and the fine speeches of the part were read most beautifully and intelligently. There is a sincerity and seriousness of purpose about Mr. Drouet's work meriting commendation, and his methods are finished, natural, and artistic. Mr. Sullivan was Sir Brice Skene to the letter. He looked it and acted it superbly. His playing in the entire third act was marked by power, virility and a sustained strength little short of remarkable. The Masqueraders is so largely played by the three characters mentioned there is little left meriting comment. However, Fred Perry made much of the comparatively small part of Sir Percy. Harry Stubbs played Fancourt with just the requisite degree of brightness, and looked and acted the fin de siecle young man to the picture. J. Brandon Tynan did not quite catch the keynote to the character of Eddie Remon. His performance seemed a bit labored and lacking in that volatility so absolutely essential to the character. George Soule Spencer who played Montague Lushington, was quite good in the auction scene. William F. Owen's Jimmy Stokes was picturesque in make-up but overacted at times. The performance was well staged. The last act, however, lost much of its atmosphere by being played with the lights full up, instead of subdued.

Cholera germs, Indian war whoops, cold tea labeled "whiskey," blank cartridges, and a little of everything else, contributed to Northern Lights, that burned fiercely at Manhattan week ending 5. It was the mellowest kind of a melodrama. Eugene Ormonde's John Swiftwind stands out prominently as a well considered, splendidly enacted character. Hardie Kirkland handled the horribly melodramatic Surgeon Sherwood very well, indeed, avoiding ranting and overacting. Nettie Abbott's Dorothy Dunbar was pleasingly and pleasantly played. Asa Lee Willard as the scout delivered the speech descriptive of the Custer massacre graphically and with dramatic strength. Mary Hampton made the most of the somewhat thankless role of Helen Dare. Al Fremont was a robust and vigorous General Crook. William Parke as Wallace Gray played with quiet strength and to good effect. Robert Rogers, Frank Leary and Walter Thomas were responsible for the welcome comedy that took the curse off some of the preceding melodramatic scenes. May Louise Algen was effective as Florence Sherwood. The production reflected considerable credit on William Parke, who staged it.

The beginning of August always marks the first sign of disintegration of the Summer stock cos.—earlr rehearsals, the necessity for a bit of vacation, and the like, making claims upon the members of the cos. Mr. and Mrs. Robert Drouet, Mr. and Mrs. Robert Rogers (Louise Mackintosh), and Mary Hampton conclude their engagements here 5, and will depart for the East. Mr. Drouet goes to Rochester with the stock co. for two and a half weeks, then takes a short vacation, preliminary to his four weeks' rehearsals in Janice Meredith.

A decidedly pleasant al fresco dancing party was given in the Trocadero at Elitch's after the performance Saturday night 4, in honor of the members of the Elitch and Manhattan cos. mentioned who are departing for the East. It was a jolly party, and both cos. and their friends welcomed the opportunity of meeting socially. Herr Adelman kindly furnished the music, and the affair, although informal, was most enjoyable in every way.

A change in policy is noted at Manhattan, where high class vaudeville will prevail the rest of the season. The two stock cos. will be consolidated for week of 5, when As You Like It will be the offering at Elitch's. F. E. CARSTARPHEN.

MILWAUKEE.

The week opened with a slight drop in business, on account of the intensely hot weather. At the Academy the Thanhouser co. played Aunt Jack before a good audience 6. The comedy was well staged and carefully presented under the skillful direction of John M. Sainpolis. The notable features of the production were Eva Taylor's exceedingly clever interpretation of the title-role, William Yearance's screamingly funny illustration of Mr. Juffin, Donald Bowles' splendid bit as Justice Mundle, Colin Campbell's Colonel Tavenor, and the reappearance in the co. of Edgar Baume as Caleb Cornish. Any doubts that may have existed as to Mr. Baume's popularity with Academy patrons must have been effectually dispelled by the warmth of the reception accorded him last Monday night. His entrance was the signal for loud and prolonged applause. The remaining parts were ably filled by John M. Sainpolis, R. C. Chambertin, William Lamp, Duane Dotie, Antoinette Walker, and Lulu Hastings. Two Nights in Rome 13-19.

In the midst of the sweltering heat the Salisbury Stock co. gave a most praiseworthy performance of Camille 5 to a fairly good house. The production showed that much care and study had been devoted to proper effects in the enactment of the drama, and also to rich and suitable scenic display. Osborn Searle had the entire direction of the stage, and proved that he is well versed in the art. Selene Johnson essayed the title-role, and deserves the utmost praise for an intelligent and conscientious effort. Aubrey Boucicault was seen to marked advantage as Armand, and played with profound sincerity and feeling. De Witt Jennings as Monsieur Duval, Leighton Leigh as De Varville, John Daly Murphy as Gaston, Frances Desmond as Nanine, Louise Ripley as Prudence, Freda Gallick as Olympe, and Lydia Dickson as Nichette, offered pleasing portrayals, and Osborn Searle, Townsend Walsh, and Randolph Curry filled lesser roles satisfactorily. A pleasing incident in the play was the singing of an Ave Maria by Freda Gallick in the last act. Miss Gallick not only possesses a fine voice, but sang with a perfectly finished technique. Rosedale 12-18.

When the curtain rises at the Academy 13 the faithful first-nighters will realize that one of the most popular young actors that ever played in Milwaukee has departed from our midst. Donald Bowles closes with the co. 12, and on that date will have completed the ninety-first week of his engagement. Mr. Bowles is the only member of the original co. who has played through the entire run of the Thanhouser co. at the Academy. We all know him as a conscientious and talented actor, a thorough gentleman, and a faithful friend, and it is safe to say that no player known to local theatregoers has left behind him a higher record for honor, integrity, and zeal, both in public and in private life. Mr. Bowles' unbroken run of well nigh two years speaks for itself. He leaves to advance himself in his profession, and hosts of friends in this city wish him Godspeed.

Allen L. Hall, for ten years treasurer of the Academy, has resigned his position, and will hereafter have charge of the programme at the Bijou Opera House, and probably that of the Academy also. Mr. Hall will continue to act as agent of the Academy of Music property, and will occupy an office in that building. During his regime he has served under nine different managers, and his unfailing courtesy and kindly consideration have won him the respect and esteem of all whom he has encountered. In making this important change, we are reconciled to the fact that "Allie" still remains in our midst.

As a compliment to Donald Bowles, the "Sweet Jessamine" waltzes were played at the Academy this week. The music is dedicated to Mr. Bowles by the composer, Douglas L. Macdowell.

CLAUDE L. N. NORRIE.

BUFFALO.

The Criterion Stock co. finished their season at the Star 6-11 with John Hare's version of Caste. The co. have put in a most successful season of twelve weeks at the Star, and their popularity has increased from week to week until the present, which has proved a record breaker. Caste seemed to draw even larger houses than previous efforts, notwithstanding the fact that the weather was extremely hot. The work of the co. in the production of Caste was excellent, particularly that of T. C. Valentine as Eccles and Laura Nelson Hall as Polly Eccles. Others in the cast were Joseph Kilgour, Mace Greenleaf, Soldene Powell, George Friend, Anne Sutherland, and Lillian Shoveliln. The Criterion co. are without doubt as good a stock co. as ever appeared in Buffalo. Many requests have been made to Manager Maguire to bring the co. here next Summer.

For the coming season Joseph Kilgour goes with Blanche Walsh, Scott Cooper with 'Way Down East, Mace Greenleaf with James K. Hackett, Charles Collins with Mary Mannering, George Friend with At the White Horse Tavern, Norman Hackett with the James-Kidder co., Mortimer Weldon with A Lion's Heart, Helen King Russell with Me and Mother; Anne Sutherland is considering several offers, Laura Nelson Hall has an offer from Daniel Frohman, T. C. Valentine goes with Charles Frohman, as usual, and Lillian Shoveliln is wanted by the Park Stock co., Brooklyn. The Star will be dark 13-18, but reopens 23 with Primrose and Dockstader's Minstrels.

The Lyceum Theatre is being handsomely redecorated and refurnished for a long season, which will begin the latter part of this month and continue through Pan-American year (1901) to the Summer of 1902. The following is a list of the attractions that Manager Laughlin has secured for the Lyceum up to date: West's Minstrels, Neil Burgess in The County Fair, A Day and a Night, Rose Melville in Sis Hopkins, A Lion's Heart, Shenandoah, Black Patti's Troubadours, Hearts are Trumps, McFadden's Row of Flats, In Old Kentucky, Slaves of the Orient, Joseph Murphy, the Liliputians, King of the Opium Ring, Sporting Life, Shore Acres, The Gunner's Mate, A Midnight Bell, A Ward of France, Through the Breakers, Siberia, A Trip to Coontown, The Three Musketeers, The Heart of Maryland, Eight Bells, Man's Enemy, Hearts of Oak, The Evil Eye, Two Little Vagrants, The Dairy Farm, When London Sleeps, A Texas Steer, The Village Postmaster, Tennessee's Pardner, Humpty Dumpty, The Convict's Daughter, Across the Pacific, The Rays, A Guilty Mother, Caught in the Web, Hanlon Brothers, A Voyage en Suisse, M'Liss, On the Stroke of Twelve, and The Sorrows of Satan. A. C. JORDAN.

MINNEAPOLIS.

The Pike Stock co. gave Aristocracy at the Metropolitan Theatre 1-4 to very good business, despite excessive heat. The production was well received. Byron Douglass was seen to decided advantage as Jefferson Stockton. Herschell Mayall gave an exceptionally strong characterization of Prince Emil. F. J. Butler was harshly cast as Duke de Volante. Charles Wyngate was more than ordinarily good as Sheridan Stockton. J. B. Everham did well the little he had to do as Hamilton Stuart Lawrence. Sarah Truax gave an artistic rendering of Diana Stockton. Angela Dolores was a charming Princess Emil, and Katherine Fisher was a pleasing Tenny. The others were equal to the demands made upon them. The Masqueraders was presented 5-8, opening to a good sized house. Olive Oliver, who has recently joined the co., assumed the role of Dulcie Larondie and made a decidedly strong impression. Her work throughout was consistent and forceful. Herschell Mayall won marked favor as Sir Brice Skene. Byron Douglass was satisfactory as David Remon. Charles Wyngate did an excellent bit of work as Montague Lushington. J. B. Everham was very amusing as Percy Blanchflower, and the others were satisfactory.

In Old Kentucky will be the attraction at the Bijou Opera House during Fair Week, Sept. 3-8.

Bijou patrons have complained in the past to a considerable extent of the narrowness of the seat platforms, which have been so located as not to give as much room as the average theatregoer would like. This defect has been radically improved. The whole lower floor, heretofore of pine, has been changed, and new hard maple flooring substituted, and the architect has arranged the seating plan so as to provide platforms of liberal width. New electrical lighting features have been added to the lobby; the balcony is being improved with architectural iron work and some artistically designed electric signs. An improvement that deserves special mention is a new fire curtain of asbestos. Other minor improvements, all calculated to benefit and beautify the theatre, have been made, making this cozy house one of the prettiest and most inviting in the Nothwest. Manager Jacob Litt has secured an excellent list of bookings, and the season gives promise of being fully as prosperous as any of its predecessors.

Sarah Truax, whose engagement with the Pike Stock co. expired 4 left 5 for New York city.

F. C. CAMPBELL.

PORTLAND, ORE.

The Marquam, Cordray's, and Metropolitan were dark week ending 5. It is probable none of these theatres intends to open before the middle of September for the 1900-01 season.

W. S. Ford, once manager of the Portland Park Theatre (now Cordray's) several seasons ago, returned here 1 from California. He has just completed a fairly successful tour through California as manager of the Moore-Roberts Australian co. The season of 1900-01 Mr. Ford will direct the tour of Edward Earle, the parchic. During the week ending 5, Mr. Earle gave some very clever manifestations to large audiences here at Goodnough Hall.

Josephine Large and Sara Harker, the well-known Eastern musicians, are Alaskaing during the Summer.

Jennie Norelli, the famous Portland soprano left 2 for a tour of the Paris Exposition. Among her numerous invitations to visit friends while at Paris is one from Christine Nilsson, now Countess Casa di Miranda.

Assistant Manager George L. Baker, of the Marquam, recently returned from one of his flying trips to Baker City to supervise the progress of the Baker City Opera House, of which he will take managerial charge in October. He tells me everything is going along most satisfactorily anent the new theatre. If nothing unforeseen happen to prevent, the house will be ready for its opening in October. Judging from the blue print plans of the house, which, through the courtesy of Mr. Baker I have seen, it is to be a very "swell affair" in every particular when finished. And it goes without writing that, under the managerial charge of Mr. Baker, the house is to be conducted in a manner equalling the fine, modern appointments of the theatre. O. J. MITCHELL.

PROVIDENCE.

The Katherine Rober co. closed a very successful ten weeks' Summer season at the Empire 11. The week 6-11 was another big one and the house was packed at every performance. This speaks well for Miss Rober's popularity here. The repertoire comprised Hazel Kirke, Fanchon the Cricket, Mother, The Banker's Daughter, The Lady of Lyons, and The Deacon's Daughter. Collins and Collins and Mabel Taylor King furnished the vaudeville between the acts. Regular season will open 20 with King of the Opium Ring.

The Boston Tremont Theatre Stock co. opened a two weeks' engagement at the Providence Opera House 6, presenting Aristocracy and Ours. This excellent organization included J. H. Gilmour, Florence Rockwell, Dodson Mitchell, William Haseltine, Frederick Truesdell, Cordelia Macdonald, Frank Andrews, Edward Mackey, Harry Connant, and Agnes Brice. Prices during this engagement range from 15 to 50 cents. The regular season at the Providence will open Labor Day.

Charles C. Collin left 6 to take charge of the Worcester, Mass., Theatre, that he is to manage this season.

H. Stuart Raleigh, said to be an actor and theatrical manager, and recently day clerk at the City Hotel, disappeared 5. He is said to have taken money which had been given him to pay bills with, and a sum he had collected in advance from boarders. Captain Crandall, the proprietor, says his loss thus far is over $1,000.

C. E. Brook, musical director of the Katherine Rober co., tendered a banquet to Leader Andrew Link and members of the Empire Theatre Orchestra at the Savoy-Stanley 9. HOWARD C. RIPLEY.

ST. PAUL.

At the Grand Opera House Lady Windermere's Fan was presented admirably by the Valentine Stock co. 5-8. The play was staged attractively, and the characters were cast fittingly. Meta Maynard assumed the title-role and acquitted herself with pleasing effect, displaying marked dramatic ability in handling a difficult role. Her Lady Windermere was a well conceived and artistic interpretation. Kate Blancke's Mrs. Erlynne was a clever and refined portrayal. Annie Blancke was a very pleasing Lady Agatha Carlysle. Louis Bresson's Lord Windermere was a very creditable impersonation, and created a good impression. Jack Webster made a manly looking Lord Darlington, and played the part carefully. Robert Evans does an excellent bit of acting in the role of Lord Augustus Lorton. His comedy work is good. Edward Morrison was decidedly clever as Mr. Hopper. Ed. N. Leonard as Charles Dumby, Mary Taylor as the Duchess of Berwick, Marie Brown as Lady Jedburg, Beulah Watson as Lady Plymdale, and Helen Wilton as Rosalie acquitted themselves well. The ladies were gowned handsomely. Young Mrs. Winthrop 9-11. The co. will remain at the Grand one more week. The regular season will open 19 with A Wise Guy. In Old Kentucky 26-Sept. 1. Mathews and Bulger (State Fair week) Sept 2-8.

At the Metropolitan Opera House Quo Vadis will open the regular season 2-8. During the Summer months Manager Scott has kept a large force of men engaged in renovating and redecorating the theatre, and in place of the costly carpets and rugs which formerly covered the floor of the foyer, he has placed a flooring of interlocking rubber tiles, brilliant and artistic in color effects, and absolutely noiseless. This is the first floor of tiling of this kind ever laid in the Northwest.

Edward R. Mawson and Charles Fleming closed with the Valentine Stock co. 4, and left for New York 5. Mr. Mawson will rest until October. Mr. Fleming will visit the Paris Exposition.

Mr. Mawson has, during the engagement of the Valentine Stock co. here, become a pronounced favorite with St. Paul audiences. He is a refined and finished actor, and will ever meet with a warm welcome from St. Paul theatregoers. GEORGE H. COLGRAVE.

PITTSBURG.

The Merry War was excellently rendered by the Duquesne Garden Stock Opera co. 6-11. The personnel of the co. has undergone a considerable change, but the entertainment offered is of the same high standard that has prevailed throughout the season. Two of the most popular members of the co., Clara Lane and J. K. Murray, have been obliged to leave, owing to other engagements, and Fatmah Diard, soprano; Melville Stewart, baritone, and Annie Meyers, the favorite of Pittsburg audiences when the Casino was in existence, have been engaged. The reception given Miss Meyers on the opening night of Merry War indicated that she still retains her hold upon her popularity here. At the conclusion of her first song she was presented with a huge bunch of flowers. Her Elsa was undeniably clever. Miss Diard took the part of Violetta with grace and dignity. She has a voice of great purity, and wide register, and her singing was clear and sweet. The other members of the cast acquitted themselves in their usual satisfactory manner. Dorothy 13-18.

During the absence of R. M. Gullck, manager of the Bijou, from the city recently, his home was looted of $2,500 worth of bric-a-brac and silverware. The thieves have not been apprehended.

Assistant Manager Thomas F. Kirke, Jr., of the Alvin, is at Mt. Clemens, Mich., where he is rapidly recovering from a severe attack of rheumatism.

Professor Emil O. Wolff, the popular leader of the Bijou orchestra, has been appointed the Pittsburg representative of the Witmark and Sons' music publishing house.

Harry Williams has appointed Al. W. Moreland press agent for the Duquesne Theatre.

L. W. MENDENHALL.

MONTREAL.

An incident, that but for the presence of mind of the actors might have terminated in a serious panic, occurred at Her Majesty's during the matinee performance of Madame Sans Gene 3. A child in one of the balconies fell down the steps, whereupon its mother screamed and some one immediately raised the cry of fire. In an instant every one was up, and some taking up the cry started a rush for the doors. Those on the stage advanced to the footlights and besought the audience to keep their seats, telling them there was no danger. The disturbance was gradually quieted down and the performance proceeded. On 4, at the last performance of Sans Gene, Lotta Linthicum received a beautiful basket of flowers as a token of regard from friends both before and behind the curtain.

Monte Cristo was the bill presented by the Baldwin-Melville Stock co. 6. Lawrence Hanley appeared in the title-role and gave a capable performance. An excellent performance of Noirtier was given by Arthur Elliot, who strengthened the good impression made as Napoleon. L. O. Hart and Anna McGregor were seen to advantage as Caderoussse and Carconte, respectively. Lotta Linthicum made an interesting Mercedes. Gunio Secola a convincing Albert, and Albert Brown as Fernande. Harry Mordaunt as De Villefort, and T. Findlay as Danglars, all deserve credit. The Charity Ball 13-18.

The Royal, improved and redecorated, will open 11 with A Star Boarder.

The Robinson Opera co. closed their season at the Arena 1 and left for Halifax 2.

The Academy will open 27 with Very Little Faust.

W. A. TREMAYNE.

KANSAS CITY.

The attractions at the various parks continue to draw good sized crowds every evening, as the weather is still very warm. At Fairmount Park 5-11 Mons. Lefebre, the famous saxaphonist, and his co., all musical celebrities, appeared in connection with Lenze's Military Band, and were all warmly received. Lefebre is an old favorite here, and has always drawn good crowds. Miss Ferguson, pianist, Rudolph Berliner, violinist, and Miss Cropper, soprano, all acquitted themselves favorably.

At Troost Park Zimmerschied's Concert Band and the vitascope pictures pleased large audiences.

O. D. Woodward, the new manager of the Coates Opera House, returned from New York last week, having made his bookings for the coming season. Henry Miller will probably be the opening attraction early in September.

Among the plays selected by Manager Woodward to be presented at the Auditorium Theatre where his stock co. will again hold forth next season, are Men and Women, Secret Service, The Prisoner of Zenda, The Princess and the Butterfly, Diplomacy, The Dancing Girl, The Last Word, The Railroad of Love, 7-20-8, Blue Jeans, Nancy & Co., No. 9, Love in Harness, The Countess Gucki, Chimmie Fadden, Held by the Enemy, In Missoura, The Idler, A Night Off, Shenandoah, and The Moth and the Flame. Florence Stone has been engaged as leading woman for the season and most of last year's favorites will be retained. FRANK B. WILCOX.

NEW ORLEANS.

At Athletic Park the Olympia Opera co. put on Martha 5-8, and the little Casino was crowded at every performance. Eleanor Jenkins sang the title-role in a delightful manner, and her rendering of "The Last Rose of Summer" was particularly praiseworthy. Elvia Crox showed considerable ability in the part of Nancy, and Sylvian Langlois was effective as Plunkett. Ed. L. Weston as Lionel made the best impression since his engagement here, and W. R. West as Sir Tristan was more than satisfactory. The latter half of the week 9-11 was devoted to Giroffe-Girofla, and the co. achieved another success. Cavalleria Rusticana, Trial by Jury, and Martana 12.

Monsieur Berriel, who was due in New Orleans on or about July 25, did not appear for the purpose of signing his contract with the Opera Association for a season of French opera in this city. Nevertheless it is understood that all necessary papers have been sent to him and that New Orleans is assured of a short season of grand opera beginning the latter part of December. J. MARSHALL QUINTERO.

TORONTO.

James Corvan, of the "News," has been appointed assistant treasurer and press agent of the Toronto Opera House. Mr. Ross, the former press agent of the house and one of the best men in the business, retiring to devote himself more exclusively to legitimate newspaper work.

Edouard D'Oize, who played the leading roles in Shipman's Lyceum co. last season, has organized a co. and will play through Eastern Ontario, the lower provinces, Newfoundland, Maine, and New York. Mr. D'Oize will present a varied repertoire, including David Garrick, Richelieu, Hamlet, Romeo and Juliet, and the Merchant of Venice. He will open in Port Huron Sept. 3.

Shea's, which will open 27, has been considerably improved and some new scenery secured.

J. V. McAREE.

CLEVELAND.

Although we are having extremely hot weather, two of the down town houses have opened for the season. Rusco and Holland's Minstrels played at the Lyceum Theatre 9-11, but the regular season at this theatre does not commence until 27.

The Denver Express was the initial attraction at the Cleveland Theatre 6-11, and will be followed by Uncle Josh Spruceby 13-18.

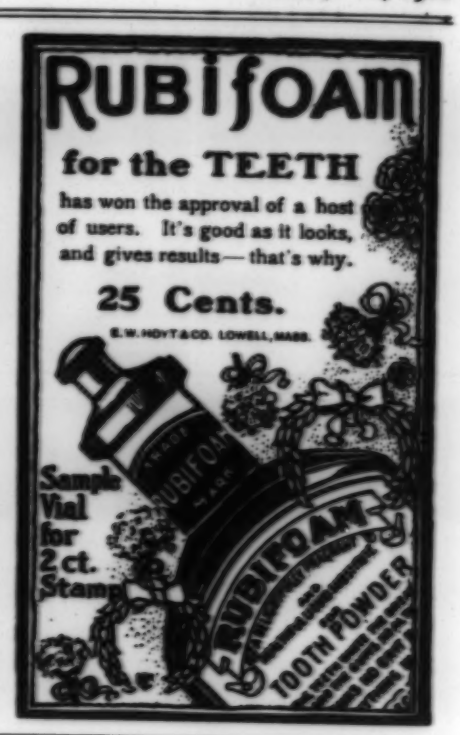
At the Euclid Beach Park Theatre the opera co. delighted large audiences with an exceptionally fine production of The Pirates of Penzance 5-11. Martana 12-18.

Rollo De Leon Lloyd, a promising young local actor who was with the Neil Florence Stock co., had a benefit 9. He will leave for Lynn, Mass., 11 to join the E. V. Phelan Stock co. He will be known professionally as Rollo Leon. WILLIAM CRASTON.

DETROIT.

As announced in last week's letter, the Wilbur-Kirwin Opera co. will open the season at the Lyceum Theatre 12, remaining two weeks. Their repertoire for the first week will consist of The Queen's Lace Handkerchief, The Royal Middy, Carmen, and The Grand Duchess.

At Whitney's The Fast Mail is playing to crowded houses 5-11, notwithstanding the excessive heat. The play seems to take well with the patrons. The Denver Express 12-18. FREDERICK KIMBALL.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CORRESPONDENCE

ARKANSAS.

MORRILTON.—OPERA HOUSE (N. T. Hawkins, manager): Season will open Sept. 15 with Mahara's Minstrels. Murphy's Masquerade 19.

CALIFORNIA.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented The Ensign July 29-4; excellent production; fine business. Messrs. Stevens, Corrigan, and Clinton were well cast in leading parts. U. T. C. 5-11.——MACDONOUGH THEATRE (F. J. Holden, manager): Oakland Stock co. in Hazel Kirke to large and enthusiastic houses 29-4. E. J. Holden and Clifford Dempsey deserve special mention. Across the Trail 5-11.——ITEMS: Baby Maitland, who took the child's character at the Dewey last week, scored a decided hit.—Maurice Stewart has returned from his vacation and is again in the cast at the Dewey.

LOS ANGELES.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neil and his excellent co. received a hearty welcome and drew largely in a most pleasing performance of An American Citizen July 29-4. Aristocracy 5-11.——ITEMS: Manager Harry Wyatt has returned from a trip to San Francisco, bringing with him a two years' lease of the Los Angeles Theatre.—Manager Morosco, of the Burbank, is back from New York full of new plays and plans for his stock co.

COLORADO.

PUEBLO.—LAKE MINNEQUA THEATRE (William Meagher, manager): John and Ida Pringle July 29-4 in A Happy Couple to good business; audience pleased.——ITEM: The Pueblo Amusement Co. continued its band concerts, vaudeville, and moving pictures 29-4 to big crowds.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Spring Chicken July 31; fair business; performance good.——ITEM: Flatt and Southerland left A Spring Chicken to play the Keith circuit.

MANCOS.—OPERA HOUSE (H. M. Davis, manager): A Spring Chicken 6.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (T. B. Bennell, manager): Season will open 13-18 with Corse Payton's co. Everything has been put in shipshape, and an artistic and necessarily successful season is expected. All of the staff have returned from their vacations, and Mr. Bunnell will from now on be at his town office daily for the transaction of business.——ITEMS: Mr. and Mrs. E. J. Hassan are at Silver Sands.—G. C. Peterson, treasurer of the Hyperion, has returned from a visit to Harry Wescott, at his home in New Jersey. JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Season will open 20 with Eight Bells.—ITEM: During the Summer the theatre has been renovated, the foyer redecorated and some new scenery painted.—Belle Dayton has been re-engaged as treasurer, and the rest of the staff remains about the same. The following attractions have been secured for August and September: Devil's Auction, Louis Mann and Clara Lipoman, Why Smith Left Home, Caleb West, The Christian, Miss Hobbs, Bennett and Moulton co., Williams and Walker, Quo Vadis, and The Village Postmaster.

NEW BRITAIN.—OPERA HOUSE (F. A. Olmstead, manager): The Queen of Chinatown 20. Ah Foon co. Sept. 2-5.——ITEMS: Manager Olmstead has had the Opera House renovated. He will have a full orchestra, under the direction of Reginald Davis.—H. O. Mills will be in charge of the box-office.—Seymour Stratton, of this city, has been re-engaged for The Dairy Farm (Eastern). Managers Gilbert and Lynch, of the Russwin Lyceum, are having a new curtain and scenery painted, and the house renovated.—Minnie Lester co. appeared under canvas 6-11 to poor business.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): W. H. West's Minstrels will open the season of this house 11. The Dairy Farm 20, 21.——JACQUES' OPERA HOUSE (Jean Jacques, manager): During the past month workmen have been busy at this house. The entire interior has been redecorated, the management aiming to make it one of the handsomest theatres in New England. George W. Monroe will open the house 27-29.——ITEM: Harry Parsons, formerly in charge at the Jacques, has been appointed manager Jacques' assistant at both houses.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Season will open 22 with Hogan's Alley. The Queen of Chinatown Sept. 4.——WILDWOOD PARK THEATRE: Boom's Black Diamonds 6-11, fair attendance.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Cray, manager): Eight Bells 23 will open the local season.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. continue their long Summer run, and are drawing immense crowds. The following bills were given July 29-4: Camille, My Uncle from Japan, The Ticket of Leave Man, and The Country Girl. Agnes Fuller recently joined the co. and received a warm welcome.

ATLANTA.—COLUMBIA (Henry and Julius De Give, managers): Woodward-Warren co. 13-18 in A Gold Mine, The Ticket-of-Leave Man, and Mr. Young of Utah.

IDAHO.

BOISE CITY.—ITEM: Manager James A. Pinney, of the Columbia, and his daughter have gone on a month's vacation to San Francisco.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Season will open 28-1 (County Fair week) with Nellie and Morgan Gibney.——WEST END PARK CASINO (Mittenthal Brothers, managers): Clara Thropp co. to large houses July 30-4; co. good.——ITEM: Manager Hamilton has closed a contract with Shuder's orchestra to furnish music at the Walker Opera House for the coming season.—The Walker has just had an overhauling, and the decorating of the interior is now being completed and will add greatly to the appearance of the house.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Convict's Daughter 3 opened the season here, but had hot weather to contend with; business good; performance satisfactory. For Her Sake 12. Rusco and Holland's Minstrels 19. The Three Musketeers 26.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Chase-Lister co. in Young Miss Winthrop 3; business good; excellent performance. Glenn Chase and W. M. Carroll carried off the honors. Regular season will open 30 with Old Arkansaw.

BELVIDERE.—DUTHICK'S OPERA HOUSE (W. H. Duthick, manager): Mahara's Minstrels opened their season here 8 to good business; good performance. Little Trixie 18. For Her Sake 25, Van Dyke and Eaton co. Sept. 3-8.

OTTAWA.—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): Barlow Brothers' Minstrels 6; pleasing performance; small business, owing to extreme heat. Quo Vadis 20.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Season will open with Old Arkansaw 20. Quo Vadis 23. On the Suwanee River 27.

AURORA.—Moundy's Oriental Carnival co. opened a week 6. Madame Pauline, the Bon tamer, was taken ill here Sunday and is confined to her hotel.

SYCAMORE.—WARD'S OPERA HOUSE (Cliffe and Singer, managers): Old Arkansaw will open the local season 16. Quo Vadis 28.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): William Owen Sept. 3-8.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Barlow's Minstrels 8.

INDIANA.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): The Chicago Stock co., under management of Charles Rosskam, that reorganized here, played a week's engagement July 30-4 to the largest business ever known in Opera House. Plays presented: The Australian, Among the Yankees, Quo Vadis, My Uncle from New York, The Wyoming Mail, and Daddy Nolan; co. excellent. Season will open 20 with McCarthy's Mishaps.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): The many improvements in this theatre are about completed. The opening attraction will be Martin's U. T. C. 20. The World 22. West's Minstrels Sept. 6.——SPENCER PARK: African Concert co. 5-11 opened to good business.——ITEM: The American Amusement Co., under canvas, 6-8 opened to good business; pleasing entertainments.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): Barlow's Minstrels 4 gave an excellent entertainment. Little Trixie 13. Down Mobile 27.——ITEM: The Opera House has been enlarged by the addition of a gallery, making seating capacity 1,000.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Chicago Stock co. opened the preliminary season in The Australian 6 to a large and pleased audience. Al. W. Martin's U. T. C. 15. McCarthy's Mishaps 22. Kippling's Comedians 27-Sept. 1.

LA PORTE.—ITEM: Martha Gish Hall, owner of Hall's Opera House, and Stephen E. Hall, of Defiance, O., were married 8. After a short tour they will return to this city and make it their home.

TERRE HAUTE.—CASINO (Sam M. Young, manager): The Holden Comedy co. 6-11 presented to good houses Over the Sea, A Barrel of Money, The Denver Express, and vaudeville.

SEYMOUR.—GRAND OPERA HOUSE (W. P. Rooney, manager): Season will open with Ward's Minstrels 22.——ITEM: The Grand has been thoroughly overhauled and repaired during the Summer.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Beach and Bowers' Minstrels 4; good house in spite of extreme heat. Don Gordon, trick cyclist, was the star of the olio.——RIVERSIDE PARK AERIAL CASINO (A. B. Beall, lessee): Columbia Stock co. June 14—indefinite.——ITEMS: Manager Beall spent Sunday in St. Joseph.—Don Gordon, of Beach and Bowers, played two weeks at the Riverside Park Casino last season.—Frederick Seward, of the Columbia Stock, left 2 to join Ferris Comedians.—Minnie Seward also left 2 to join the Grand Opera House Stock co., at Atlanta, Ga.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Van Dyke and Eaton co. opened for a week to big business with Friends. Woman Against Woman 7. Plays and specialties well done, pleasing good audiences.——ITEM: Manager Busby recently returned from his Eastern trip and publishes an excellent list of bookings for the coming season.—Grace Vance, treasurer of the Economic, has returned from her Summer vacation.

KEOKUK.—CASINO (J. C. Hubinger, manager): Steele Comedy co. opened its third week 5. Bills for the week of July 29 were East Lynne, Lost in New York, Mixed Pickles, A Glorious Time, Muldoon's Picnic, and vaudeville.——ITEM: The Irving-Taylor co. will begin rehearsals here 11, and will open their season at the Casino 19.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Beach and Bowers' Minstrels 5; good business; satisfactory performance. A Night in Woodcraft (local) 7, under auspices of Modern Woodman.

DUBUQUE.—GRAND OPERA HOUSE (———— T. Roehl, manager): Ferris Comedians 20-23. Wise Woman 27. King of the Opium Ring 29. Rusco and Holland's Minstrels 30.——ITEM: Will Busby, manager of the Economic Theatre, Clinton, was here 4.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): Beach and Bowers' Minstrels July 30; big business; co. good. For Her Sake 29 will open the Fall season.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Della Pringle co. 20-25 will open the local season.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Barlow's Minstrels 14. Benedict's Quo Vadis will open the regular season Sept. 5.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Warren Comedy co. 10, 11.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): Over 2,000 paying auditors overflowed the Casino, and occupied buggies, trees and other points of vantage, to listen to the usual Friday night musical festival 3, with erratic and operatic offerings by several artists of the late lamented Lambardi Opera co. Miss Stedler, mezzo, an American girl, was the favorite with the crowd, with Signor Badaracco, tenor, and Signora Barducci, soprano, next in order. The selections were well chosen. Our public is about ready for something more than band music, and I think the experiment of a week of good up-to-date repertoire by some first-class stock co., followed by a week of good light opera during the last of August, would be welcomed by all and meet with financial success. However, we shall have to content ourselves trying to pronounce the names of the distinguished foreign artists above cited, without imitating a Gatling gun, and looking forward to the advent of Stow's U. T. C. announced for 8, and Wallace's Circus, billed for 17. I feel like shouting "three cheers" at the prospect of seeing Uncle Tom weep and the hippopotamus smile, all in the next two weeks. Out upon the chronic kickers who decry Topeka as the deadest town of its size on the map, just because we have not got a horse race or a fair or an amateur baseball club, or something like that, to divert our minds from the hot here and hereafter. Who does not prefer to hibernate during the heated hours of harvest time? THOMAS R. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.——ELECTRIC PARK THEATRE (Maurice Cunningham, manager): Mabel Heath closed to fair business 4. For a Million opened to packed house 5. R. E. Gibson is the vaudeville feature.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Season will open with Morey Stock co. Sept. 3-8. This is the week of the Farmers' Market Fair and Race Meeting and good business is assured.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Season will open early in September, and, as has been the custom for several seasons, Al. G. Field's Minstrels will be the attraction.——ITEM: Manager Robertson has returned from New York, where he completed his bookings with a number of high-class attractions.

ASHLAND.—CLYFFESIDE PARK THEATRE (Bryan and Martin, managers): Bryan and Martin, managers of the New Ashland, have secured this theatre for the rest of the season, and will open 20 with the Myrkle-Harder co.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkenson, manager): Douglas Hindoo co. 9. Wiedemann's co. 13-18.——ITEM: Edgar Baum has left to join the Thanhouser Stock co., Milwaukee.

OWENSBORO.—PARK THEATRE (Lawrence Lee, manager): Lee Stock co. presented Monte Cristo 6, and will close 7, business not being sufficient to justify a further engagement.

PADUCAH.—LA BELLE PARK: The stock co. presented My Old Kentucky Home and True as Steel July 30-4.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Corse Payton co. 6-11 in Aristocracy, The Girl I Left Behind Me, My Kentucky Home, Sapho, Drifted Apart, The Private Secretary, A Child of the State, Jim the Penman, and A Gigantic Liar to capacity; co. excellent.——CAPE ELIZABETH: McCULLUM'S THEATRE (Bartley McCullum, manager): The Voice of the Bell, by Vane and Shirley, was presented for the first times in this country 6-11 to immense houses. It is a four-act melodrama, with all its eight scenes located in Cornwall, Eng., and opportunity is offered for several elaborate stage effects, of which Manager McCullum has availed himself to the fullest extent. The story is that of a man who is murdered by his adopted son, who is the bell ringer of the village church. The murder is witnessed by the man's mother, who from the time she discovers her son is a murderer never speaks again until his death, when her confession establishes the innocence of the real son of the murdered man, who has been accused but not convicted of murdering his father, and who to escape from the scene of his believed disgrace, is about to sail for America when the stain is removed from his honor. After the crime the man who commits it imagines that the bells of the church are taunting him, and in their sound he can only detect the cry of "murderer." Stephen Wright, who played the role of James Pengrath, handles it in a masterly manner, and Robert Wayne's Allen Chenery deserves mention. Lorie Eddington was a charming Mary Ashton. Hands Across the Sea 13-18.——PEAK'S ISLAND.——GEM THEATRE (C. W. T. Goding, manager): A Night Off 6-11 packed the house. The cast was a strong one.——ITEMS: John Armstrong has completed his engagement with McCullum's Stock co.—J. B. Moore was in town 8.—Edward J. Sullivan is looking after the interests of Cahn and Grant at the Jefferson during Corse Payton's engagement.—Old Home Week 6-11, with good weather, has packed all our numerous places of amusement. Fully 100,000 strangers have been in town during the week.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Pinafore (local) 7; full house. Culhane, Chase and Weston's Minstrels 16.——ITEMS: The local Pinafore co. made an excursion to Bucksport, where they gave the opera 8.—The McAuliff Stock co. have been rehearsing for the coming season at the Northport Camp Ground Hotel.

OLDTOWN.—CITY HALL (Gates and Woodman, managers): The Morrison Comedy co. closed 4 a very successful engagement of one week, having presented to good and pleased audiences The Blue Grass of Kentucky, A Romance of Coon Hollow, The Girl from Mexico, One Night in June, and The Danger Signal.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: work is being pushed on the new Richmond Theatre, and it is barely possible that a night force of decorators will be put to work in order that there may be no danger of not having the house finished.—Richard Landy, for some time manager of the North Adams baseball team, has gone South, where he will manage a Summer park theatre co.—Kate Arnold, a North Adams soprano, who has been studying in New York for past six months, expects to sing in concert and oratorio work with a ladies' quartette organized there.—Several of the leading amateurs of this city will take part in The Prince of Egypt, a spectacular production soon to be put on.

FITCHBURG.—WHALOM PARK: Whalom Opera co. in Fra Diavolo 30-4. This familiar opera was well sung and drew large audiences. Said Pasha 6-11.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): The Convict's Daughter to full house 2. This was the co.'s first appearance and practically opens the season here; performance creditable. Frank Russell and Nellie Florede made hits. A Homespun Heart 4 to poor house on account of the heat. Page Spencer, Frank Hartwell and Lillian Harris did good work. A Breezy Time 7; fair house and performance. Two Merry Tramps 11.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): A Wise Woman 3, 4 pleased fair audience. The Night Before Christmas 25. The Virginia Spy 9.——CITY OPERA HOUSE (John Wilhelm, manager): Roney Boys' Concert co. 2 pleased a large house.——ITEM: Harrison Brothers' Minstrels will appear under canvas 15.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Georgia Minstrels 13. A Woman in the Case 16, 17. Two Merry Tramps 21. A Breezy Time 23, 24. The Night Before Christmas 28.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Richards and Pringle's Minstrels 2; fair business.——ITEM: The Elks are making elaborate preparations for an amateur circus to be held 17, 18.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Uncle Josh Spruceby 22. Finigan's 400 29. Regular season will open 7 with The Christian.

CRYSTAL FALLS.—OPERA HOUSE (A. Lustfield, manager): A Woman in the Case 9. Harrington and Brandon 20-22 in The Mountain Wave, East Lynne, and A Romance of the South.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): A Wise Woman 10; Richards and Pringle's Minstrels 14. Two Merry Tramps 22. Quo Vadis 25. The Night Before Christmas 29.

MANISTEE.—GRAND (Edward Johnson, manager): A Wise Woman 1; excellent performance; good business.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Knowles, hypnotists, began a week's engagement 6. Their work has been satisfactory. Karl Hibbard, the boy soprano, has a remarkable voice, his high notes being especially sweet and clear.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Nashville Students July 31; good house pleased. Boston Lyric Opera co. in The Idol's Eye 1; S. R. O.; excellent performance.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Irving French co. opened for three nights 6 to good business. Repertoire: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship.

MISSISSIPPI.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Season will open 6 with the Florence Park co.

COLUMBUS.—Peters Comedy co. will appear under canvas 9-11.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS THEATRE (J. H. Christopher, manager): Joseph Bossert, impersonator, 7 gave a good performance to light house.——ITEM: Barlow and Wilson's Minstrels will appear here under canvas 6.

ST. JOSEPH.—LAKE CASINO THEATRE (Charles W. Young, manager): Lake Casino Stock co. presented July 29-4 The Deacon, and A Box of Monkeys to good business. The Circus Girl 5-11.

WEBB CITY.—ITEM: The Webb City Opera House, managed last season by W. S. Montgomery, has been converted into an office building.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Farewell performance of Clement-Stockwell co. 7. Boston Lyric Opera co. 19-25.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Hart and George's Minstrels closed a fair week 5.——COLUMBIA GARDEN: As You Like It, presented by the Clement-Stockwell co., three nights and two matinees, was in every way a success.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Backman Comedy co. opened the local season 6-11, presenting The Land of the Living to large and fashionable audience. Richard Marsden and Frank Long sustained the leading characters in a creditable manner. Marie Blair and Margaret Nelson were capable. Nellie Long made a charming ingenue, and the specialty work was handled by Harry McKee, Paul Hudson, A. B. Jennings, Bessie Barrett, and Little Hazel.

CENTRAL CITY.—GRAND OPERA HOUSE (N. R. Persinger, manager): ITEM: The house is being treated to a new coat of paint outside, with kalsomining and paper in the entrances and halls, that when completed will make it very attractive.

YORK.—AUDITORIUM (J. A. Park, manager): Season will open 9 with Beach and Bowers' Minstrels.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Beach and Bowers' Minstrels 8.

GRAND ISLAND.—OPERA HOUSE: Will open for the season 10 with Beach and Bowers' Minstrels.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Season will open 13-18 with the Bennett and Moulton co. Gorton's Minstrels 22. Edward Harrigan 23. San Francisco Minstrels 28.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (W. M. Drake, manager): Chester De Vonde co. will open a preliminary season 11. A Wife in Pawn 16. Whose Ruby Are You 18. A Trip to Coontown 23. Finnigan's 400 25. A Hindoo Hoodoo 27. A Trip to Chinatown 30.——JACOBS THEATRE (George W. Jacobs, manager): House has been put in first-class condition, with new scenery, props, curtain, painted, and decorations. Season will open 25 with George W. Monroe.——ITEM: Wesley Barney, of the Cook-Church Stock co., is here on a visit.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Black Patti's Troubadours opened the local season to capacity 2; fine performance. Black Patti and Irving Jones scored the big hits. Crackajack Minstrels 14. King Rastus 16. A Wife in Pawn 21. Victoria Burlesquers 23. The Bowery After Dark 25. 'Way Down East 27. Morrison's Faust 30.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Vaudeville 3; S. R. O. Drury Grand Opera co. in Carmen 6; business fair; co. excellent. A Stranger in a Strange Land 13. The Red Cat 14. King Rastus 15. Whose Ruby Are You 16, 17. The Vagabonds 18. A Wife in Pawn 20. A Trip to Coontown 22. Fabio Romani 23. Victoria Burlesquers 24. Morrison's Faust 25.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): West's Minstrel Carnival opened the local season 6 with one of the best performances ever given here. Chester De Vonde co. 13-18. Elroy Stock co. 20-25. A Brass Monkey 29. When London Sleeps 30. A Trip to Chinatown Sept 1.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Season will open 18 with Flanigan's 400. 'Way Down East 28. The Man-o'-Wars Man 31.

NEW YORK.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Preliminary season will open 23 with A Day and a Night.——ITEMS: Alvaro G. Bonney has returned from a business trip to New York. While there he closed a contract to act as treasurer for the Schiller Stock co., and will join the co. the latter part of August. For several seasons he has acted in the same capacity with the Stoneners.—Helen Lord delightfully entertained a large company 4 at Glenwood, a charming suburban resort. Refreshments were served and dancing was indulged in until a late hour.—Charles A. Bird is contributing a series of articles to the "Telegram," that are attracting much attention.—Enchantment, under the direction of John Edgar Owens of New York, drew immense crowds to Maple City Park 2, 3, and a very large sum was netted for St. James' Hospital. Much of the success was due to the efforts of Helen Lord, who assumed the leading role, Titania, Queen of the Fairies. The honors were shared with Fred. Cameron and by Laura Alley, who rivalled many professionals in her solo dances. One thousand persons took part in the performance, which was by far the most pretentious amateur entertainment ever given in the city. The music was under the direction of Dr. La Ferne Merriman.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): With the thermometer at 94 the Van Curler was crowded to the doors 6 to witness Primrose and Dockstader's Minstrels. The co. gave a good performance. All the songs were new and well rendered, and the scenic effects were handsome. Dockstader's local hits were particularly good. The Wilbur Opera co. opened for a week 7 to good business. Repertoire: The Grand Duchess, La Mascotte, Martha, Olivette, The Bohemian Girl, Falka, Fra Diavolo, The Two Vagabonds, and The Merry War. Edward Harrigan 13. Black Patti's Troubadours 21. Snow and Heron co. 27-30. The Royal Box 31. Tennessee's Pardner Sept. 1.——ITEMS: Irving White and William J. Kennedy, of the Alma Chester co., were in the city 5. The Wilbur Opera co. witnessed Primrose and Dockstader's Minstrels 6. Admirers of Alice Nielsen are already inquiring of Manager Benedict the date of her appearance. The clever little singer will be heard Oct. 6, and more people will be there than the house will hold.—Mrs. J. C. Harvey, wife of the comedian of the Wilbur co., who was injured some time ago by being thrown from a horse, is recovering rapidly. She is with her husband here.—George T. Martin, a member of Primrose and Dockstader's Minstrels, is at the local hospital suffering from a fever. Mr. Martin is a member of the Lynn, Mass., Elks and the Schenectady lodge is doing everything possible for him.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Jacobs' Stock co. played Woman Against Woman 2-4 to good business. Mr. Barnes of New York 6-8. Hazel Kirke 9-11. Between the acts Prince Ishmael, a Hindoo magician, performed several very clever tricks. Primrose and Dockstader's Minstrels 16.——PROCTOR'S (Fred F. Proctor, manager; P. F. Nash, resident manager): The Bond co. revived London Assurance 2-4 with as much success as last season. Withered Leaves and The Snowball as the comedy packed the house at each performance 6-8. The specialties were banjo solos and duets by Six and Godney, and singing by Elgie Bowen, School 9-11.——ITEMS: Frances Kingdon left the Bond co. 4 to begin rehearsals with Ben Hur.—David Traitel has closed as manager of the Snow and Heron Stock co., Albany, and has signed as business-manager in advance of Frederick Warde.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Mr. Lloyd, who assumed control of the New Theatre July 1, has booked a large number of first-class attractions. Regular season will open Sept. 5 with Tennessee's Pardner. Attractions for the preliminary season include The American Girl 14. My Friend from India 16. A Young Wife 20. Shot-Tracked 24. Aubrey Stock co. 27-Sept. 1.——ITEMS: Mr. and Mrs. F. W. Lloyd arrived from New York 6, and took up their residence at the Windsor Hotel.—The Aubrey Stock co. are spending the month here, and rehearsing in the theatre.—W. F. Benton, last season with Vogel and Deming's Minstrels, will have charge of the New Theatre orchestra this season.—W. C. Perry has joined Whitney's Minstrels.—W. D. Fitzgerald, business-manager of the D'Ormond-Fuller co., is spending the Summer in town.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Primrose and Dockstader's Minstrels opened the season 3, 4, to big business; a meritorious performance. Lew Dockstader took the house by storm. George Primrose, Rogers and O'Brien, Donley and Kent, and the Carl Damman troupe of gymnasts took well. The Snow and Heron Stock co. opened a three weeks' engagement 6 with Quo Vadis for one week and made a good impression. Mortimer Snow, John T. Nicholson, Samuel Van Rogers, Frederick Ormond, Sydney Ayers, Mattie Choate, Augusta Gill, and Ethel Milton sustained their roles in a satisfactory manner. Sapho 13-15.——ITEM: Mrs. Rule-Clay Rushmore, formerly of this city, will make her debut with Richard Mansfield this season.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (F. R. Sweet, manager): There was not a large audience present at the opening of the preliminary season 8 by West's Minstrels. The performance, however, was first class, and the hot weather seemed to have no effect on the co. R. J. Jose's solos were the feature of the first part, the comedy being furnished by Lew Sully and Billy Van. In the olio Sully had an extremely clever bunch of local hits, and the De Rio Brothers' act scored heavily. Black Patti's Troubadours 16. Corse Payton's Stock co. 20-25. Opening of regular season with 'Way Down East Sept. 3.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Edward Harrigan 10, 11. Wilbur Opera co. 12. Fannie Bloomfield Zeisler 4 cancelled, owing to illness. My Friend from India 21.——BROADWAY THEATRE (George L. Corlies, manager): Harmon's Vaudeville co. 6, 7, failed to appear. Black Patti's Troubadours 22.——CONVENTION HALL: Primrose and Dockstader's Minstrels were greeted 7 by an audience of 3,000 patrons, who were greatly pleased with the entertainment. West's Minstrels 16.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Notwithstanding the excessively hot weather, the friends of the stock attended the presentation of Eagle's Nest in large numbers 6-11. This bill closes the engagement. The house will remain dark until Sept. 3, when the regular season will begin with Because She Loved Him So for three nights.——LYCEUM THEATRE (A. E. Wolff, manager): Business fair 6-11, the stock co. appearing in Camille to good advantage. This play closed the co.'s season.

UTICA.—OPERA HOUSE (Sam S. Shubert, lessee; Warren R. Day, resident manager): House dark, undergoing repairs.——ITEMS: D. L. Don is in town visiting his parents.—Mr. and Mrs. John Canfield (Canfield and Carleton) are visiting relatives here.—Arrangements for the Elks' field day, to be held Aug. 28, are progressing and the event promises to be a big success.

SYRACUSE.—VALLEY THEATRE (C. W. Daniels, manager): Giroflo Giroflo was successfully presented by the Valley Opera co. to good business 6-11. The Bohemian Girl 13-18.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Preliminary season will open with W. H. West's Minstrels 10. Black Patti's Troubadours 15.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmelein's Imperial Stock co. in The Victorian Cross 6-8, and The Black Flag 9-11; crowded houses; pleased audiences.

HUDSON.—OPERA HOUSE: The American Girl 8 opened the season on a very hot night; good performance; fair house. Town Topics 18. Hogan's Alley 25. My Friend from India 30.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): The American Girl 9 pleased a small audience.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Season will open with Black Patti's Troubadours 14. Fuller's Minstrels 23.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): West's Minstrels will open the regular season 9. The Christian 29.

MATTEWAN.—OPERA HOUSE (Clark and Robinson managers): Season will open 28 with My Friend from India.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Season will open 17 with Old Lavender.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Nashville Students July 30; good specialties; good house. Boston Lyric Opera co. gave fine presentation of The Idol's Eye to fair house 2. Bittner Theatre co. 6-11 in What Happened to Smith.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Nashville Students attracted good business 1; fair programme. Frank Kirk and the Carter Brothers were especially good.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Nashville Students 2; fair business.

OHIO.

DAYTON.—ITEMS: Manager Harry E. Feicht, of the Park Theatre, returned from an eleven weeks' trip to Europe 2.—The Park is undergoing repairs and improvements, and will be quite attractive when completed. Richards and Pringle's Minstrels will inaugurate the regular season 23-25.—Al. G. Field's Minstrels will open the Victoria Theatre 16.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Rentfrow's Pathfinders, who are rehearsing here, will open the season 13-18.——ITEMS: William Neal, of Urbana, has been engaged as advance agent for the Bon Ton Stock co.—L. F. Mack has joined Rentfrow's Pathfinders as press agent. W. H. McGOWN.

TOLEDO.—BURT'S THEATRE (Frank Burt, manager): Rusco and Holland's Minstrels to slim houses 5-8. The attraction was good, but extreme heat kept attendance down. Regular season will open 12 with The Fast Mail.——LYCEUM THEATRE (Frank Burt, manager): Season will open 30 with The Dairy Farm.
C. M. EDSON.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Little Irene Myers co. 13-18.——ITEMS: The following members of the Little Irene Myers co. are in the city rehearsing for the regular season: Irene Myers, Mr. and Mrs. W. H. Myers, Hattie Chew, Mr. and Mrs. Frank Wallace, Tommy West, C. T. Ward, Slim Allen, Clarence Marks, Charles Comfort, Mr. and Mrs. Edward Ratley, J. H. Richmond, and George H. Moore. The plays being rehearsed are: The Stowaway, The Ensign, The White Rat, The Beggar and the Prince, The Maid of the Mill, Little Lord Fauntleroy, The Two Orphans, and Ten Nights in a Barroom.—J. W. Carner states that his co., that opens its season at Wooster, will present Quo Vadis, Michael Strogoff, Knobs o' Tennessee, The Great Northwest, and other plays.—Gus Lentz, of this city, will again be with the Carner co., as stage carpenter.

MANSFIELD.—LAKE PARK CASINO (E. R. Endley, manager): Ward's Minstrels July 30-4; good business. The Arthur Kirwin Opera co. are playing a return engagement here 6-11 and packing the thea-

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SPRINGFIELD.—ITEMS: The improvements being made in the Grand by Manager Foltz will no doubt be highly appreciated. Preliminary season will open 28, and regular season Sept. 15.—Manager Brunner, of Black's Opera House, has also made improvements in his house.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): Carner Stock co. in Our Boys 2-4 pleased large crowds. Lady Audley's Secret 6-8; good business and performances.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Al. G. Field's Minstrels 13.—ITEM: Rochez's Tent Show still continues, producing this week A Hero in Rags, and Lady Audley's Secret.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Scott's Minstrels 8. A Midnight Bell 23.—(L. M. Lucha, manager): Opening attraction will be A Stranger in New York 30.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): season will open with Vogel and Deming's Minstrels 28.

PENNSYLVANIA.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): The season opened 6 with the Braunig Dramatic co. in Friends, followed by Credit Lorraine 7, and A Social Highwayman 8; excellent performances; good business.—ITEMS: The Elks held their annual picnic at Hazle Park 2. Many prominent Elks from the surrounding cities were in attendance.—During the Summer the Grand has been thoroughly renovated and recarpeted. The board of directors have decided to postpone the building of another gallery until next year.—The Braunig Dramatic co. spent the week here rehearsing previous to their opening. Their plays are all being put on by Lawrence Marston.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): Somers and Rummel Stock co. will open a preliminary season Aug. 13-18. Repertoire: Michael Strogoff, Not Guilty, The Bells of Chinatown, Sapho, Crime and Shadows, The Gypsy Queen, and An Oath of Vengeance.—ITEMS: The City Council has passed an ordinance fixing an annual theatrical fee of $60, payable semiannually in advance.—Edward M. Finley, trap drummer, of this city, will leave 9 for Wellington, O., where he joins Hi Henry's Minstrels.—Manager Gilliland is smiling over the arrival of a new boy.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): The Flints 6-11 opened the season to good business and appreciative audiences.—VALLAMONT PARK (J. A. Brostus, manager): Vallamont Stock co. 6-11 in The Charity Ball and An Actress' Romance; R. R. O.; performance excellent. Flossie Loux has been added to the co. and is popular.

FRANKLIN.—OPERA HOUSE (M. Rice, lessee; John Mills, manager): The Opera House, thoroughly cleaned and overhauled, will open for the season with the Spooners 13-18 in A Soldier of the Empire, The Little Witch, Margery Daw, A Wife's Peril, Uncle Daniel, The Phoenix, and That Girl from Texas.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Season will open with Manager Appell's A Ward of France 18. The house has undergone the usual Summer refurnishing.

SCRANTON.—ITEM: Harry Brown, former treasurer of the Academy of Music, will manage that theatre this year, and Robert Alexander will be treasurer. Season will open 17.

ERIE.—ITEM: Andy Gardner, of the Three Gardners, who has been spending a vacation with his parents here, has returned to New York to fill an engagement at the Casino Roof.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Spooner Dramatic co., that has been conducting rehearsals for the past week, will open their season here 13-18.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Sun's Minstrels opened the local season 10; large business; pleased audience.

SUNBURY.—ITEM: Manager Lyons has gone to Atlantic City on his vacation.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Season will open 21 with Eight Bells.—ITEM: Bliven's Opera House has been thoroughly renovated, new scenery put in, while the stage has been remodeled, thus permitting the use of scenery by cos. that have in the past been obliged to leave at the depot. Manager Bliven has booked a large list of fine attractions for the coming season.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Beach and Bowers' Minstrels 3; excellent business; creditable performance.

TENNESSEE.

NASHVILLE.—GLENDALE PARK CASINO (Y. C. Alley, manager): Under the direction of Allen Fox, the Elmore-Granger-Fahey co. opened week 6-11, giving, before a packed house, The Snowball. The play was well staged and the large audience present thoroughly enjoyed the performance. Frank Fahey as Felix Featherstone was very clever, his work being of a high standard. He was ably assisted by Jean Elmore, Fanny Granger, Marie Grey, Coreen Lewis, David Halpert, and Y. C. Alley. The Lost Mine 13-18.—ITEM: Sandol Milliken, after a three weeks' visit to friends in Nashville and Montegle, has gone to Birmingham for a two weeks' visit, and will go from there to New York to begin rehearsals for The Gentleman from Texas.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Arnold Opera co. sang La Mascotte to good houses 2-4. Martha 6-8 was well received. The sweet singing of Daisy Thorne was the feature. Amorita 9-11.—East End Park has closed for the season on account of poor attendance.

TEXAS.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Dark.—ITEMS: The Grand has been sold to A. Hicks by New York parties, consideration $10,000. Mr. Hicks will give the managing of the house his personal supervision.—Edith Martinot, musical directress for Little Tixie, has left for Chicago after a visit to her parents here.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): The Circus Girl 8. Geneva, direction S. C. Sterns, 13.

EL PASO.—MYARS OPERA HOUSE (Samworth and Cassidy, managers): Quo Vadis was enjoyed by a big house 4.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. H. Walker, manager): Edward Harrigan 20. My Friend from India 22. Gorton's Minstrels 30. Daniel R. Ryan co. Sept. 3-8.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): San Francisco Minstrels 7; performance fair; attendance good. Edward Harrigan in Old Lavender 17.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Side Tracked 8; large and pleased audience.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Season will open with A Stranger in New York 29. Scott's Minstrels Sept. 1. Rentfrow's Comedians 3-8. The Man from Mexico 12.—TERRAPIN PARK CASINO (J. F. Arnold, manager): Lady Audley's Secret to largest audiences of season 6-11. Goldie Cleveland in the leading role has won laurels. Specialties are by the Esher Sisters, the Zeros, and Watt Colston.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Richards and Pringle's Georgia Minstrels 6; large and pleased audience.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The Summer Stock co. July 31 in Kathleen to crowded house. A Hobo from Hoboken, a three-act farce, by Lew Silvers, received its first production 4 and did big business. The Black Flag 13-18.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): A Hero in Rags (local) July 31, under direction of Harry Todd; good house and excellent cast. Powhatan (local) direction of A. L. Baker 6-7, pleased large houses. Sevengala 13-18. A Wise Woman 17. Quo Vadis 20. Where is Cobb 23.—ITEM: Manager Norton has leased the Turner Opera House for another year.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): My Uncle from New York 13. Richards and Pringle's Minstrels 20. A Texas Steer 23. A Wise Woman 30.—ITEM: The seating capacity of the Grand has been increased, new scenery added, and the old scenery retouched, $1,000 having been expended in improvements.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Boston Lyric Opera co. 3, 4; business good 3, but light 4 on account of bad weather. Regular season will open 24 with In Old Kentucky.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Richards and Pringle's Minstrels 7 pleased a good house. The Woman in Black 13. Quo Vadis 15. Whose Baby Are You 27. A Black Sheep 31.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): A Woman in the Case 6; small house; pleased audience. A Wise Woman 28. Benedict's Quo Vadis Sept. 4. A Merry Chase 14. Haywood's Celebrities 25.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): A Woman in the Case 7. The Woman in Black 9. Richards and Pringle's Minstrels 23.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): La Pearl's Combination July 30; good performance; fair house. Quo Vadis 21. Where is Cobb 23.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Richards and Pringle's Georgia Minstrels 5; fair attendance; audience pleased. A Wise Woman 19. Quo Vadis 23.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Van Dyke and Eaton co. closed an immense week's business 4. Uncle Josh Spruceby 11.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Woman in the Case 3; good business; audience pleased.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Woman in Black 10. Quo Vadis 18. Sevengala 20-25.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: Very Little Faust opened 6 to crowded house; excellent performance. Otis Harlan scored an instantaneous success. Kate Condon shared the honors. Mamie Gilroy and Hugh Chilvers also scored heavily, as did Proto, the dancer. Gorton's Minstrels 13.—EMPIRE (H. B. Clarke, manager): The Exhibition Building has been transformed into a theatre by Manager Clarke, formerly of Academy of Music. Robinson Opera co. opened season 6 in The Two Vagabonds to 1,500 people; co. scored a success, particularly Frank Nelson, Marie Laurens, Ben Ledge, and Lizzie Gonzalez.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): The house is undergoing the necessary repairs and renovating. Season will open with Who is Who 20.—ITEM: Frank Moore is summering here, undergoing a course of treatment for ear and throat trouble.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Season will open Sept. 5 with Benedict's Quo Vadis.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Passion Play Pictures 6-11.

MATTERS OF FACT.

The Boston Opera Comique company, under the management of Philip Robson, closed a successful four weeks' engagement at Carsonia Park, Reading, Pa., Aug. 4. The company began a five weeks' run at Dorney's Park, Allentown, Pa., Aug. 6.

Everett Butterfield, Frank Walker and Harold Graham, of the Kennedy Players, were in town last week and reported good business now and excellent prospects for the coming season.

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Pauline Hall, an especially fine portrait of whom appears above, has repeated recently her former successes in the vaudeville field. For a part of last season she appeared with Francis Wilson in comic opera, but she has returned to vaudeville to meet even more popular favor than before.

AMONG THE DRAMATISTS.

The Loves of David Garrick, a new romantic comedy by William Gill, has been secured by Liebler and Company through D. Grahame.

Langdon McCormick has gone to his cottage by the St. Clair River for a few weeks to work on a new play.

Charles T. Vincent has completed a drama, So Shall Ye Reap, the principal scenes of which are laid in Paris during the exposition and which deals with the work of counterfeiters moving in the highest circles. Mr. Vincent's melodrama, The Yellow Peril, is ready for production, the crisis in China being the basis for the play.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

The Hungarian Band continues to attract large crowds to Hammers' Garden at Iroquois Park, giving nightly concerts and offering seasonable programmes made up of popular and classical selections. Outside of this attraction Louisville, from an amusement point of view, is dead.

Managers John H. and James P. Whallen, of the New Buckingham Theatre, have returned from their European trip, and, together with Business-Manager Horace McCrocklin, are busily engaged in placing their theatre in condition for the opening of the season, that will occur early in September.

The Elks Fair and Carnival project is well in hand and there is every indication that the success of last season will be repeated. An elaborate floral parade is to be made an especial feature. Former Manager Al. Bourlier, of the Temple Theatre, is one of the active members of the Executive Committee.

Manager C. D. Shaw, of the Avenue Theatre, has returned from a trip to Detroit and Canada, and announces that a fine list of attractions has been booked for his house for the coming season, which will open 26 with A Homespun Heart.

Manager John T. Macauley still lingers in New York arranging for the coming season at his theatre. Word comes from the seashore that Manager James B. Camp, of the Auditorium, is the hero of an adventure wherein he saved a woman from drowning.

From all indications the season of the Meffert-Eagle Stock company at the Temple Theatre will be an unusually good one. Only first-class people are being engaged and only high-class plays will be presented.

Among the attractions already announced for the coming Winter at the Auditorium are the Edouard Strauss Vienna Orchestra, the Metropolitan Opera co., and probably the Theodore Thomas Orchestra.

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THE FOREIGN STAGE.

LONDON.

Plays Good and Bad—Irving as Villon—Sam H. S. Austin Missing.

(Special Correspondence of The Mirror.)

LONDON, Aug. 4.

The pre-holiday week is always deucedly dull in theatrical and variety circles; but nevertheless we have this week had one or two things to cause a mild flutter in the breasts of such theatrical and variety enthusiasts as yours to command, while for those of sporting proclivities there was on Wednesday the Winans's exhibition of trotters, at their lovely rural place called Charing, in Kent. But this matter, of course, does not come within the Gawainian province.

Unfortunately, one of the matters that have aroused interest in theatrical quarters is, at present, of a very sad nature. It was an application at Bow Street Police Court, close to the Drury Lane and Covent Garden theatres, to ask the police to take steps to trace the whereabouts of the well-known actor and theatrical manager, Sam H. S. Austin, who, it appeared, had been missing for some weeks. There was nothing against Austin, indeed he has always been a very honorable man in all his engagements, which were sometimes commercial as well as theatrical. From the time he ran Tom Robertson's comedies around the provinces for so many years, he has always been highly esteemed both by our professionals and by many of yours. He was rather eccentric at times, and somewhat reckless in his Bohemianism, but when I met him a month or so ago up in Blackpool, Lancashire, where he was, as he so often had been, assisting Charles Wyndham in stage-management, and again when I had a chat with him just before he was suddenly missed, little Sam not only appeared to have steadied down, but also to have largely recovered from the loss of his wife, which bereavement had shaken him severely a few months before. It is feared that Austin, who had a good deal of money and valuables about him when he was last seen at a new agency bureau which he had recently started, may in some reckless moment have displayed this money and these trinklets and have met with foul play.

And now to proceed to sundry little events of a more cheerful nature. These have included an extraordinary performance in the suburbs of David Garrick by a troupe of at one time frightful stammerers, under the direction of one who cured himself of stammers of the most terrible type. Barring an occasional s—s—slip, these histrionic pupils, or patients, or whatever you like to call them, gave a fine account of themselves and certainly ought to bring considerable custom to their tutor or doctor.

We have also had one private reading of a prohibited play and the first appearances of sundry more or less nerve shunting melodramas. The prohibited play was the one which, as I told you last week, had been rejected by Play Licenser Redford—namely, Pilate: or, Ovid's Daughter. It is the work of Acton Bond, long of Martin Harvey's company, and often deputy for him as Sydney Carton in The Only Way, and your Mrs. French Sheldon, whose translation of the brilliant but blue Flaubert's "Salambo" is highly regarded by some of us. This play, writ now in rhyme and now in blank verse, was built around such folk as Mary Magdalene, Judas Iscariot, Barabbas, and, of course, Pontius himself, and it is therefore not surprising that the play licenser said he could not see his way to license it for public representation, giving as an excuse that he "could not sanction Scriptural references upon the stage."

The dramatic personae, at the play's private reading at Bayswater, on Monday, were principally filled by Acton Bond as Pilate, Anna Mather as Claudia, his wife; T. Arthur-Jones, son of Henry Arthur-Jones, as Junius Rusticus and Judas Iscariot; A. E. Drinkwater as Lucius, Roman General, and Barabbas; Agnes Balfour as Mary Magdalene, and your Maud Hoffman as the Jewish girl, Ida, "a woman of the outer gate."

Speaking of "religious" plays, Beerbohm Tree, who has taken the advice of yours truly and others, told me immediately after I had mailed to you last week that he and Poet Stephen Phillips have decided not to call the latter's new play The King of the Jews, but Herod. 'Tis well, or at least better. Certain of to-day's papers make a feature of specially announcing that our Manager Lowenfeld and your Manager Lederer have arranged for the former to open his new theatre in Shaftesbury with The Casino Girl. Also that the Strand will reopen with a play written by the late Ralph Lumley and entitled In the Soup. Both these arrangements were communicated to you by me several weeks ago.

Clement Scott this week in the *Daily Mail* waxes very enthusiastic concerning the continuous variety system. Clemmy tells me that he is preparing to bring out a new paper of his own. It is to be called the *Free Lance*, and it already shapes to be a useful and interesting publication. Speaking of continuous vaudeville the Hopkins firm's representative, Citizen Blyth, is here looking around for special turns to send out to your side.

Your droll and clever variety players, Gertrude Mansfield and Caryl Wilbur, made a highly successful debut at the Tivoli on Monday in their diverting sketch, Color Blind. They were warmly welcomed by a large audience, whom they caused to laugh consumedly. The comical Caryl and the go-ahead Gertrude could stay long in our London halls were they not heavily rebooked on your side for the nonce. Another American turn is due at the Tivoli next week—namely, Lynch and Jewell. In consequence of his success, your droll raconteur, Fred Niblo, has been re-engaged at the Palace Theatre, where nearly all the turns are now American. Your funny citizen, R. G. Knowles, is announced to play his "farewell" engagement at the Oxford next week. Inasmuch as the Moore and Burgess Minstrels, so long ruled by Pony Moore, have suddenly become extinct, the Mohawks Minstrels, so long at the Agricultural Hall, Islington, have taken the M. and B.'s old quarters, St. James's Hall.

The Promise is the present title of Cecil Raleigh's new Drury Lane drama, which Managing Director Arthur Collins hopes to produce about the middle of September with all sorts of big scenes realistically representing such matters as the House of Commons during a heated debate and the neighboring hospital, St. Thomas's, during a most painful affair. You may, however, meanwhile take it from me that the title will be changed. It is far too simple and non-striking for a new, big Old Drury drama.

Speaking of the House of Commons, Mrs. "Tay Pay" O'Connor has written a drama around the late Charles Stewart Parnell. She calls it The Lost Leader, and will have it produced at the Crown Theatre, Peckham, in September.

The deaths in the theatrical profession reported since I mailed you last week include those of Walter Steadman, a clever and long esteemed heavy villain of the vast Britannia Theatre in Hoxton; the widow of the late tragedian, William Creswick, and Juliette Nesville, who, since she made her English debut in Miss Decima some ten years ago, continued to achieve popularity as a chic actress and singer, principally in George Edwardes' companies.

Kitty Grey, adapted from Les Fetards, finished at the Vaudeville last night and is about to go on tour in a musical form. Charles Frohman, since I last had the pleasure of addressing you, has decided not to start his vaudeville season with Room No. 8, as adapted from a farce by Feydeau, but with a play called Self and Lady, adapted from an unproduced farcical comedy by Pierre de Courcelle.

Our heir apparent, who, of course, has not been play-going this week, owing to the sudden death of his brother, the Duke of Coburg, and the awful assassination of the King of Italy, just before these same affairs paid a second visit to The Casino Girl to which play he has taken a great liking. Manager Lederer has to-day issued a warning to all intending pirates of this play or any mixture thereof.

Since the statement that poor Franklyn McLeay left only £94 odd, it has been announced that he had a good deal of other property which he made over to his wife, Grace Warner, some time ago. Poor old Sims Reeves, long our greatest English tenor, has this week been put on the Civil List for £100 a year, on account of "straitened circumstances." For the same painful reason, Herman Merivale, one of our most cultured dramatists, author of those fine dramas, The White Pilgrim and All for Her, and part author of Forget Me Not, has this week been granted an annuity of £125.

Isla, the Chosen, a strange one-act Egyptian drama (tempa about 3,000 B. C.), was produced by Janette Steer a few days ago by way of finishing up her season at the Comedy. It proved to be of no great account. On the same afternoon, the majestic Janette histrionically did well, not only as Isla but as Hamlet and Juliet in portions of the respective and respectable tragedies concerned.

Friend Henry Irving's last night of his present season at the Lyceum was to me a bit of a disappointment. Not because of any diminution of histrionic greatness on his part, for as Corporal Brewster, Robespierre and Shylock he was at his very best, and the enthusiasm of the audience was as overwhelming as hitherto. No! My disappointment arose from the fact that the only play Irving announced for his next season was the morbid, mournful mixture called Manfred, wherein the often great and often giddy bard, Byron, is supposed to pour forth something of his own misspent life. I feel sorry that the good knight selected this work, for even Phelps, who was Irving's elocutionary superior—and the part chiefly needs elocutionary ability—could make no money out of it. Irving talks of doing also a new play on his return, and this, it appears, will be the one which he long ago ordered from W. L. Courtney, chief reviewer of the *Daily Telegraph*.

And now in conclusion I may tell you something which has not yet appeared in print anywhere. Which is that Irving may anon enact, both on our side and on yours the character of that larcenious lyrist and poet-pilferer, Francois Villon, and—but hist! We are observed. Let us conceal ourselves awhile! Aha!

GAWAIN.

A GROUP OF MIRROR READERS.

Here is a snap-shot picture of five members of the theatrical colony at Glen Cove, L. I. The picture discloses the regular Tuesday occupation of Julia Smith, Mary M. Whitson, Harriett Davie, W. M. Wilkinson, and Wallace Munro. During the other days of the week the quintette are engaged in catching fish and otherwise enjoying themselves in Summer fashion.

PARIS.

The Conservatoire Prizes—Lawsuit Over a Manuscript—Heat Prostrates Coquelin.

(Special Correspondence of The Mirror.)

PARIS, July 28.

It always happens that when the competitions for the Conservatoire prizes are on we are blessed with a spell of extra torrid weather. Such has been the case this year, the exercises having been held with the thermometer near the one hundred mark in the shade. The audiences that packed the little theatre had not much to compensate them for their hours of sweltering. This year's classes were lacking in ability and few of the pupils gave much promise of future distinction. The first prize for comedy among the men was awarded to M. Vargas, who deserved it. M. Bruly, who has appeared with success in several productions here, took a second prize, and Mr. Garry, a young man of evident intelligence, won another. Mlles. Garrick and Aubrey received the first prizes for women. MM. Decoeur and Vargas (the same mentioned above) won first prizes in tragedy.

Probably the best work of all the competitors was that of M. Riddez, who achieved first honors in singing. He has a fine, well trained baritone, and needs but a little more practice to take a prominent place on the lyric stage. M. Baer obtained the second prize. Mlle. Cesbron took a first women's prize by a most artistic rendering of a scene from Alceste. First prizes were also taken by Mlles. Mellot and Baux, the second prize went to Mlle. Huchet, and an extra prize to Mlle. Revel. Successful in the pianists' competition were: Of M. Hasselmann's pupils, Mlle. Ellie and M. Coeur (first), M. Salzedo (second), and Mlles. Joffroy and Meunier, *accessits;* of MM. Diemer and Beriet's class, MM. Edgar and Pintel (first), and M. Lortat-Jacob (second).

La Fille des Chiffoniers at the Republique is the only recent change of bill in the city. This popular old melodrama of Bourgeois and Dugue is put on in good style, and draws as well as can be expected. The performances, however, have been suspended temporarily owing to Madame Riquet-Lemonnier, who plays the leading part, having sprained her ankle while dancing.

One of the unfortunate quarrels that so frequently agitate the artistic world of Paris marred what was otherwise a very enjoyable function yesterday. To celebrate the fiftieth performance of Gustav Clarpentier's fine opera, Louise, M. Clarpentier, Albert Carré, manager of the Opéra Comique, and M. Heugeo, publisher of the opera, gave a luncheon at a restaurant in the heart of Montmatre, where the scene of Louise is laid. Among the guests was M. Bernheim, government commissioner for the subventioned theatres, with whom M. Carré has not been on good terms for some time, as M. Bernheim has been writing articles attacking Carré's system of management. It was in the hope that the two might be reconciled that M. Bernheim was invited. Instead of a reconciliation, however, there was a renewal of the quarrel, and after an exchange of hot words M. Bernheim left the restaurant in high dudgeon.

The spirit of dispute was also disgracefully in evidence at the Conservatoire exercises, where the audiences were not slow to express their dissatisfaction with some of the awards of the jury. Personal preferences led to wrangles that once or twice terminated in physical encounters.

Interest has been aroused in a case recently heard by the courts here, in which the bone of contention was an unpublished tragedy entitled Gunide, that the famous actor, Talma, is alleged to have written. The manuscript of the play was owned by the late General Brunon, who in 1886 delivered it to the publishing firm of Dentu, with the understanding that the publishers were to use their endeavors to have it presented by the Comédie Française. Later they were to publish it. According to the evidence the publishers represented to the General that they had entered into communication with the Comédie Française regarding the production, but according to the testimony of M. Monail, secretary of the theatre, the play had never been brought to his notice. Being unable to secure the manuscript Madame Brunon, widow of the General, brought suit against Madame Dentu, to compel the return of the play or the payment of 30,000 francs damages. The court held that this amount was excessive, and ordered Madame Dentu to return the manuscript or pay 3,000 francs.

The newest Carmen is Madame Bressien-Gianoli, who won a decided success at the Opéra Comique recently. She acted the role admirably and there was no fault to be found with her voice. Fanchon Thompson, another successful Carmen, has been winning new laurels by her work as Prince Channaut in Cendrillon. Miss Thompson comes from Chicago, I believe.

In September Le Roi de Paris, libretto by Louis Gallet and H. Bouchet, and music by Georges Hüe, will be produced at the Opéra. The work is historical and has only four parts—namely, the Duc de Guise, Jeanne, his mistress, Henry III, and Gaston de Longnac.

Coquelin was prostrated by the heat last Saturday and has gone to the country for a short rest. The Porte Saint-Martin is closed in consequence.

Rose Relda, the American girl who has done so well in opera here, is about to leave for her native land, where she will fill engagements.

Mayme Gehrue is the latest American vaudeville artist to make a hit here. She is at the Folies Bergère.

When Le Fils de l'Etrangere ends its run at the Gymnase Jean Richepin's play, Le Chemineau, will be revived by M. Decori. After that will come our old friend, Les Surprises du Divorce.

T. S. R.

IN SUMMER PLACES.

Notes of the Players and Their Doings at Vacation Resorts.

YACHTING DOWN LONG ISLAND WAY.

Harrison J. Wolfe writes from Centre Moriches, N. Y.: "I have been summering here with Charles E. Blaney as a neighbor. Several theatrical people are at his cottage. Mr. Blaney owns a very trim little yacht, and last week he entered a race. A condition of the race was that each owner must sail his own boat, so Mr. Blaney became a fully commissioned captain, with three of us as his crew. Realizing that we were not the best sailors in the world, our captain engaged an old salt, 'who had sailed these waters for years,' as a sort of legal adviser should we get in a hole or run on a sand-bar, and I daresay he will always stand in awe of theatrical folks. In our many sails we had finally given a theatrical term to every part of the boat. When Captain Blaney, standing on the dock, scanning the weather, remarked to his crew that we would carry 'a full horizon drop,' that is, using a full sail, our old salt friend gave us a look of suspicion. The boat being in shape, Captain Blaney asked if we were ready to 'ring up.' We answered with a hearty 'Aye, aye, sir!' and cast off. Up went our sail and, noting that it did not stand squarely, Captain Blaney's next order was to take up on the 'long' and 'short' lines, and followed this by ordering one of us to let down the 'trap,' meaning the centre-board, and to throw some ballast on the 'prompt side.' Quickly two bags of ballast were thrown to the port side of the boat. Our captain thought our 'O. P.' side was still dipping too much, so over went another bag of ballast to port. Thus engaged, we did not observe a launch directly ahead, but our eagle-eyed captain saw it and ordered 'Switchboard hard to O. P.!' You can understand what effect such ship terms had upon our old salt guest, and then the later allusions to the prow of the boat as 'up stage,' the stern as 'down stage,' the cabin as the 'set house,' and the locker as the 'property room.' The old sailor was nearly in a state of hysteria, and we hear he remarked later at the village post-office that he would never go sailing again with 'a lot of crazy theatre actors.' To the natives here we may seem crazy, as one of the young ladies at our cottage examines the firewood to see that 'no pretty bugs' are burned. Another case of misplaced charity was a young man who carried a land turtle a half-mile to put him in the water, which kindness the turtle promptly rewarded by hurrying back to dry land. So, you see, we have a very good class of 'vaudeville' here every day."

MT. CLEMENS.

This is the time of the year when the colony begins to thin out, those having engagements preparing to leave for the purpose of joining their respective companies. Among those that left during the past week were Charles A. Mason, Billy B. Van, George H. Shields, Steve Irwin, Jake and Jennie Bernard, Lee Arthur and Odell Williams.

The many friends of Lizzie Richmond (Mrs. W. T. Bryant), who has been an invalid for the last four years, and who has been under treatment at this place for twelve months, will be pleased to hear that she has been completely restored to health and has left for Chicago, where she will reside hereafter.

The following companies will rehearse and open their seasons here during the present month: Brown's in Town, Si Plunkard and Ole Oleson.

Marks Brothers will close a very successful five weeks' business in repertoire on Saturday next.

W. E. HORTON.

GLEN COVE.

A merry company assembled at Glen Cove, N. Y., last week for the annual rendezvous of the New York Yacht Club, which took place in the harbor overlooked by the spacious verandas of Vincent Villa. Boarding the yacht *Zenda*, Mr. Vincent's guests were piloted through the fleet, and, after witnessing the start of seventy footers off Matinicock Point, were landed at Cold Spring Harbor, where a picnic at Laurelton and a swim in the Sound was enjoyed. A moonlit trip to Harborside wound up the pleasures of the day. Mr. and Mrs. Frank B. Hatch, Mr. and Mrs. Wallace Munro, Mr. and Mrs. George Pauncefort, Julia and Lottie Smith, Mary M. Whitson, Gladys Thornton, W. M. Wilkison, John Rumsey, and Mr. and Mrs. Charles T. Vincent made up the party.

HERE AND THERE.

The Alice Nielsen Opera company is well represented in church affairs at Vineyard Haven, Mass. Albert McGuckin is choirmaster at Grace Church there, and Eugene Cowles sings the offertory solo each Sunday.

Mr. and Mrs. Henry Rosenberg have left for Saratoga, where they will spend a few weeks before Manager Rosenberg returns to reopen his Metropolis Theatre.

Jack Sanford, who has regained his health, is at High Bridge, Conn.

Mr. and Mrs. Emile La Croix (Josepha Crowell) are tenting at Edgewater-on-Hudson, N. J.

Maurice Barrymore and other Summer colonists at Coytesville, N. J., gave a performance there last week for the benefit of the local hose company.

Madeline Schiller, the pianiste, was the guest of Mrs. Thorne at "The Crest," Millbrook, N. Y., last week.

Edward and Libbie Blondell have secured a cottage at Bath Beach for the rest of the Summer.

Mrs. Kate Denin Wilson and daughter, Katie, are at Bath Beach, N. Y.

Hattie Bernard is resting at Center Port, N. Y.

Among the guests at Norton Villa, Bergen Beach, are William D. Norton, Madge Norton, Richard Martin, Lotta Martin, Harry Pennypacker, Thomas James, Walter Cochran, Bessie Norton, Will Raymond, and Freddy Stevenson.

Mr. and Mrs. Jules Murry and their little child are summering at Asbury Park.

Helen Reimer has gone to Angelica, N. Y., for a brief sojourn.

Harry Burkhardt, who has been specially engaged as leading man in the revival of The County Fair, is at the New Winthrop Hotel, Winthrop Beach, Mass., where he will remain until Oct. 6.

Mr. and Mrs. Garland Gaden are spending their vacation at New York and Manhattan Beach.

ENGAGEMENTS.

Frederick L. Power, with Walker Whiteside, for leading roles.

Affie Warner, Edith Ward, Maurice Drew, and Walter Wilson, for A Ward of France.

Messrs. Ernest & Fred Shipman

PRESENT THE FOLLOWING COMPANIES:

The Powerful Romantic Drama,

A CAVALIER OF FRANCE

Sole American and Canadian Rights.

THE PRISONER OF ZENDA

Sole Canadian Rights.

By Arrangement with Mr. Daniel Frohman.

Continuation of

THE LYCEUM COMPANY

IN SHAKESPEAREAN DRAMA.

OPERA HOUSE Managers in New York and New England States Pa., Ohio, Illinois, Michigan, Indiana and Wisconsin, send open time, after Dec. 10, to

ERNEST & FRED SHIPMAN,

Sole Managers and Proprietors,

TORONTO, CANADA.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A FEMALE DRUMMER (Chas. E. Blaney Amusement Co., mgrs.): Newark, N. J., Aug. 20-25.
A HINDOO HOODOO (Whiting and Willis, mgrs.): Duluth, Minn., Sept. 1.
A HOMESPUN HEART: Chicago, Ill., Aug. 5-18, Louisville, Ky., 26.
A RAG TIME RECEPTION (Hal King, mgr.): Rome, N. Y., Aug. 30, Ithaca 31, Owego Sept 1, Harnellsville 3, Olean 4, Warren, Pa., 5, Meadville 6.
A ROMANCE OF COON HOLLOW (C. E. Callahan, mgr.): Baltimore, Md., Aug. 13-18, New York city 20-25.
A STRANGER IN NEW YORK (Sam S. Shubert, mgr.) Norristown, Pa., Aug. 16, Harrisburg 17, Hazelton 18, Lebanon 20, Lancaster 21, Carlisle 22, Altoona 23, Johnstown 24, Uniontown 25, New Castle 27, Washington 28, Parkersburg, W. Va., 29, Marietta, O., 30, Zanesville 31, Mansfield Sept 1.
ACROSS THE PACIFIC: Hartford, Conn., Aug. 15-18, Bridgeport 20-22, Waterbury 23-25, New Haven 27-29, Albany 30-Sept. 1.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 8—indefinite.
ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.
BACKMAN COMEDY: Council Bluffs, Ia., Aug. 12-19, Des Moines 20-25.
BELLOWS, WALTER, STOCK: Denver, Col., June 4—indefinite.
BENNETT AND MOULTON (A) (Earl Burgess, mgr.): Gloversville, N. Y., Aug. 6-25, Saratoga 27-Sept. 1.
BROTHER OFFICERS (Chas. Frohman, mgr.): New York city Aug. 27—indefinite.
BRAUNIG DRAMATIC (E. Sol Braunig, mgr.): Wilkes-Barre, Pa., Aug. 13-18, Scranton 20-25, Chester 27-Sept. 1.
CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11-Sept. 1.
CHAPMAN-WARREN (Earl P. Adams, mgr.): Birmingham, Ala., July 30-Sept. 8.
COLUMBIA STOCK (Ed. C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): New Bedford, Mass., Aug. 20-25, New London, Conn., 27-Sept. 1.
CURTIS COMEDY: Guthrie, Okla., Aug. 13-18, Oklahoma City 20-25, Ardmore, Ind. Ter., 27-Sept. 1.
D'ARMOND-FULLER: Macon, Ga., July 30—indefinite.
DAVIS, BELLE: Chicago, Ill., Aug. 13-25.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Trenton, N. J., Aug. 13-18.
DE VOSS, FLORA: Freeport, Ill., Aug. 13-18.
DEWEY STOCK: Oakland, Cal., July 2—indefinite.
DUNNE AND RYLEY ALL STAR: San Francisco, Cal., June 11—indefinite.
FABIO ROMANI (Aiden Benedict's; J. R. Murry, mgr.): New York city Aug. 13-18, Troy, N. Y., 27-29, Hoboken 30-Sept. 1.
FANE-FARRELL STOCK: Chillicothe, O., 13-18, Mobile 20—indefinite.
FRAWLEY STOCK: San Francisco, Cal., July 2-Sept. 24.
GOLDEN, RICHARD (Old Jed Prouty; Wm. H. Rudolph, mgr.): Portland, Me., Aug. 17, 18, Boston, Mass., 20-25, Detroit, Mich., 27-Sept. 1.
GORMAND AND FORD STOCK: Stanstead, Can., Aug. 13-19.
HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Canton, N. Y., Aug. 14, Malone 15, Saranac Lake 16, Plattsburg 17, St. Albans, Vt., 18, Burlington 20, Montpelier 21, 22, Berlin, N. H., 23, Waterville, Me., 24, Bangor 25, Bar Harbor 27, 28, Chelsea, Mass., 29, Biddeford, Me., 30, Lawrence, Mass., Sept. 1.
HUMPTY DUMPTY (Jas. B. Dixon): Columbus, O., Sept. 3.
KEMBLE COMEDY (Gus Kemble, mgr.): Morganfield, Ky., Aug. 13-18.
KENNEDY AND GRFENHILL: Paterson, N. J., Aug. 13-18.
KERHOFF-LOOKE: Mound City, Mo., Aug. 1-18.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y.—indefinite.
KIPLING'S COMEDIANS (Edw. Kipling, mgr.): Madison, Ind., Aug. 13-18, Lebanon 20-25.
KLARK-SCOVILLE (Nep Scoville, mgr.): Waverley, N. Y., Aug. 13-18.
LAKE CASINO STOCK: St. Joseph, Mo., July 30—indefinite.
LECOMTE AND FLESHER: Rich Hill, Mo., Aug. 13-18.
LYCEUM COMEDY (Demarest and Gaillard, mgrs.): Macon, Ga., Aug. 13-18.
LYONS, LILLIAN: Crystal, Mich., July 1—indefinite.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 8.
McVICKER THEATRE: Exposition Park, Pa., June 25—indefinite.
MAXWELL STOCK (A. A. Mudge, mgr.): Owen Sound, Ont., July 23-Sept. 1.
MIDNIGHT IN CHINATOWN: Chicago, Ill., Aug. 26-Sept. 8.
MILLER, HENRY: San Francisco, Cal., June 25—indefinite.
MOREY STOCK: Lake Placid, N. Y., Aug. 14, Tupper Lake 15, Lowville 16, Little Falls 17, Illion 18, Richfield Springs 20, Cooperstown 21, Sharon Springs 23, Oneonta 24, Gloversville 28, Johnstown 29.
MORRISON COMEDY (Morrison and Powers, mgrs.): Bar Harbor, Me., Aug. 13-18, St. John, N. B., 20-25, Eastport, Me., 27-Sept. 1.
MYERS, LITTLE IRENE, CO. (Will H. Myers, mgr.): New Castle Pa., Aug. 20-25, Franklin 27-Sept. 1.
MYRKLE AND HARDER: Washington, D. C., Aug. 13-18.
NOLL, JAMES: Los Angeles, Cal., July 29-Sept. 8.
PAYTON, CORSE, COMEDY (S. Macauley, mgr.): New Haven, Conn., Aug. 13-18, Springfield, Mass., 20-Sept. 1
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Springfield, Mass., Aug. 6-18, Poughkeepsie, N. Y., 20-25, Troy 27-Sept. 8.
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.
PIKE THEATRE (David H. Hunt, mgr.): Minneapolis, Minn., Aug. 1-Sept. 1.
QUO VADIS (Aiden Benedict's; Col. Bernard, mgr.): Dundee, Ill., Aug. 14, Baraboo, Wis., 15, Sparta 16, Tomah 17, Portage 18, Grand Rapids 20, New London 21, Green Bay 22, Iron Mountain, Mich., 23, Ispeming 24, Marquette 25.
QUO VADIS (Aiden Benedict's; L. Haskell, mgr.): New York city Aug. 11-18, Paterson, N. J., 20-22, Hoboken 27-29, Columbus, O., 31-Sept. 1.
QUO VADIS (Aiden Benedict's; E. J. Stetson, mgr.): Ripon, Wis., Aug. 14, Fond du Lac 15, Sheboygan 16, Kankauna 17, Appleton 18, Oconto 20, Marinette 21, Escanaba, Mich., 22, Gladstone 23, Manistique 24, St. Ignace 25.
QUO VADIS (Aiden Benedict's; E. C. Summers, mgr.): Ottawa, Ill., Aug. 20, Lasalle 21, Dixon 22, Kewanee 23, Princeton 24, Moline 25, Rock Island 27, Marengo, Ia., 28, Washington 29, Ottumwa 30, Centreville 31.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
SCHILLER STOCK (E. A. Schiller, mgr.): Pittsfield, Mass., Aug. 27-Sept. 1.
SHEARER, TOMMY, CO.: Lima, O., Aug. 13-25, Ada 27-Sept. 1.
SLAVES OF THE ORIENT (Al. H. Woods, mgr.): New York city Aug. 27-Sept. 1.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Warren, Pa., Aug. 13-18, Wellsville, N. Y., 20-25.
SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Camden, Me., Aug. 25, Boothbay Harbor 27, Bath 28 L'vermore Falls 29, Winthrop 30, Farmington 31, Skowhegan Sept 1.
TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Marlboro, Mass., Aug. 18, Boston 20-25, Lynn 27, Westfield 28, Adams 29, Bennington, Vt., 30, Glens Falls, N. Y., Sept. 1.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE BOWERY AFTER DARK (Al. H. Woods, mgr.): Philadelphia, Pa., Aug. 18-25, Albany, N. Y., 27-29, Elizabeth, N. J., 31, Brooklyn, N. Y., Sept. 1-8.
THE FAST MAIL (Lincoln J. Carter's): Toledo, O., Aug. 12-15, North Baltimore, Ill., 16, Chicago 17, Lorain 18, Cleveland, O., 20-25, Cincinnati 26-Sept. 1.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Chicago, Ill., Aug. 19-25, Hammond, Ind., 26, Indianapolis 27-29, Columbus, O., 30-Sept. 1.
THE GREAT RUBY: New York city Sept. 1—indefinite.
THE HEART OF CHICAGO: Grand Rapids, Mich., Aug. 13-15.
THE TIDE OF LIFE (E. N. McDowell, mgr.): New York city Aug. 4-Sept. 1.
THE WHITE HEATHER: Philadelphia, Pa., Aug. 11-18.
THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Chicago, Ill., Aug. 5-26, Indianapolis, Ind., 27-Sept. 1.
THE WORLD (Dickson and Mustard's): Grand Rapids, Mich., Aug. 16-18, Muskegon 20, Lansing 21, Logansport, Ind., 22, Ft. Wayne 23, Elkhart 24, La Porte 25, Chicago, Ill., 26-Sept. 1.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Boston, Mass., Aug. 11-18, Newport, R. I., 20, Fall River, Mass., 21, 22, Brockton 23, Taunton 24, Woonsocket, R. I., 25, Providence 27-Sept. 1.
UNCLE JOSH SPRUCEBY (Eastern): Cleveland, O., Aug. 13-18.
UNCLE SAM IN CHINA (Aiden Benedict's; J. I. Ashton, mgr.): New York city Sept. 3-9.
VALENTINE STOCK: St. Paul, Minn., Aug. 6-18.
VAN DYKE AND EATON: Cedar Rapids, Ia., Aug. 13-18.
VILLAIR, ALLEN, CO. (George Hasbrouck, mgr.): Athens, N. Y., Aug. 13-18, Castleton 20-25, Mechanicsville 27-Sept. 1.
WARD AND VOKES: Toronto, Can., Aug. 27-Sept. 1.
WAY DOWN EAST: Chicago, Ill., Aug. 18—indefinite.
WELCH BROS.: Buffalo, N. Y., Aug. 13-18.
WHO IS WHO (F. W. Stair, mgr.): Chatham, Ont., Aug. 20, St. Thomas 21, Brantford 22, Galt 23, St. Catherine 24, Hamilton 25, Cleveland, O., 27-Sept. 1.
WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Mt. Sterling, Ky., Aug. 13-19, Somerset 20-26, Shelbyville 27-Sept. 1.

OPERA AND EXTRAVAGANZA.

ARNOLD OPERA: Memphis, Tenn., June 25—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Long Branch, N. J., Aug. 13, Port Jervis, N. Y., 14, Newburgh 15, Poughkeepsie 16, Gloversville 17, Johnstown 18.
BOSTON LYRIC OPERA: Billings, Mont., Aug. 14, Livingston 15, Bozeman 16, Anaconda 17, 18, Butte 19.
CANTORE OPERA: Middletown, Conn., Aug. 13-18.
CHESTER PARK OPERA (A. R. Gosling, mgr.): Winton Place, O., June 24—indefinite.
DANIELS, FRANK: Manhattan Beach, N. Y., Aug. 20-Sept. 3.
MIDLAND BEACH OPERA (Brockmeyer and Kingsley, mgrs.): Midland Beach, S. I.—indefinite.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
ROBINSON OPERA (Frank V. French, mgr.): Halifax, N. S., Aug. 6-Sept. 1.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE CADET GIRL: New York city July 25—indefinite.
VERY LITTLE FAUST: St. John, N. B., Aug. 13-15, Bangor, Me., 20, 21.
WILBUR OPERA: Glens Falls, N. Y., Aug. 13-18, Saratoga 20-Sept. 1.
WILBUR-KERWIN OPERA: Detroit, Mich., Aug. 13-25.
YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS', JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.
ADAMS, JAS. R., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.
BROADWAY GIRLS: Washington, D. C., Aug. 13-18.
CRACK-A-JACK: Red Bank, N. J., Aug. 14, Long Branch 15, Lakewood 16, Bridgeton 17, Salem 18, Havre de Grace, Md., 20.
GAY COONS FROM DARKTOWN: Logan, Ia., Aug. 14, Woodbine 15, Dow City 16, Vail 17.
ISHAM'S KING RASTUS (W. H. Isham, mgr.): Boston, Mass., Aug. 20-25, Providence, R. I., 27.
JOLLY GRASS WIDOWS: Baltimore, Md., Aug. 13-18.
LITTLE EGYPT BURLESQUERS: Philadelphia, Pa., Aug. 11-18.
THE HIGH ROLLERS (A. H. Woodhull, mgr.): Philadelphia, Pa., Aug. 26-Sept. 1.

MINSTRELS.

BARLOW (Will J. Donnelly, mgr.): Des Moines, Ia., Aug. 14-18, Oskaloosa 20, Ottumwa 21, Centerville 22, St. Joe Station, Ind., 27, 28.
BEACH AND BOWERS': Deadwood, S. D., Aug. 14, Lead City 15, Chadron, Neb., 16, Billings, Mont., 17, Livingston 18, Bozeman 20, Helena 21, Great Falls 22, Butte 23-25, Anaconda 26, Missoula 27, Wallace, Id., 28, Spokane, Wash. 29, N. Yakima 30, Ellensburg 31, Tacoma Sept. 1.
BOOMER'S: Danbury, Conn., Aug. 13-18.
BRYANT AND SAVILLE'S: Trenton, N. J., Aug. 13-18.
CRACKER JACKS (Clark Hillyer, mgr.): Red Bank, N. J., Aug. 14, Long Branch 15, Lakewood 16, Bridgeton 17, Salem 18, Havre de Grace, Md., 20, Delaware City 21, Milford 22.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Vinalhaven, Me., Aug. 14, Camden 15, Belfast 16, Rockland 17, Stonington 18, Bar Harbor 20, Ellsworth 21, Cherryfield 22, Machias 23, Lubec 24, Eastport 25, Calais 27, St. John, N. B., 28, 29, Digby, N. S., 30, Yarmouth 31, Annapolis Sept. 1.
FIELD, AL. G., GREATER: Lima, O., Aug. 14, Indianapolis, Ind., 15, Dayton, O., 16, Columbus 17, Bellaire 18, Pittsburg, Pa., 20-25, Cumberland, Md., 27, Staunton, Va., 28, Lynchburg 29, Petersburg 30, Norfolk 31, Newport News Sept. 1.
KALBFIELD'S: Bloomington, Ill., Aug. 13-18, Peoria 20-25, Rockford 27-Sept. 1.
RUSCO AND HOLLAND'S: Chicago, Ill., Aug. 13-18.
SCOTT'S, OLIVER, CARNIVAL (J. M. Wall, mgr.): Wooster, O., Aug. 14, Alliance 15, Leetonia 16, Lisbon 17, Rochester, Pa., 18, Barrows, O., 22.
SUN'S GUS: Shenandoah, Pa., Aug. 14, Mahanoy City 15, Pottsville 16, Centerville 17, Lambertville, N. J., 21, Somerville 23, Plainfield 24.
WARD'S: Columbus, O., Aug. 13-18.
WEST'S, W. H. (Sanford B. Ricaby, mgr.): Holyoke, Mass., Aug. 14, Pittsfield 15, Saratoga, N. Y., 16.
WHITNEY'S (Western): Lyndonville, Vt., Aug. 14.

MISCELLANEOUS.

BANDA ROSSA, SORRENTINO'S (Howard Pew, mgr.): Kansas City, Mo., Aug. 12-Sept. 1.
BUFFALO BILL'S WILD WEST: St. Paul, Minn., Aug. 14, Owatonna 15, Charles City, Ia., 16, Independence 17, Dubuque 18, Portage, Wis., 22, Aurora, Ill., 25, Chicago 27-Sept. 1.
CLARK BROS.': Sparta, N. C., Aug. 15.
EDISON MUSICAL WONDER (Bob Hirschberg, mgr.): Railston, N. Y., Aug. 27-30.
FLINTS, THE (Hypnotists): Lebanon, Pa., Aug. 13-18, Harrisburg 20-25, Pottsville 27-Sept. 1.
GRIFFITH (Hypnotist): Janesville, Wis., Aug. 27-Sept. 1.
INNES' BAND: Atlantic City, N. J., June 30—indefinite.
KNOWLES, THE (E. E. Knowles, mgr.): Glenwood, Minn., Aug. 13-18, Milebank, S. D., 20-22, Webster 23-25, Aberdeen 27-Sept. 1.
LA MBRIGGER'S ZOO: Urbana, O., Aug. 14-18.
LARKIN'S BLACK DIAMOND: Woonsocket, R. I., Aug. 13-18.
LENNA HOWE ORCHESTRA: Bangor, Me., June 17-Sept. 1.
LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.
MOUNDY'S ORIENTAL CARNIVAL: Hammond, Ind., Aug. 26-Sept. 1.
PERRY AND PRESSLEY: Pomeroy, Ia., Aug. 9-15.
SEVENGALA (Walter C. Mack, mgr.): Oconto, Wis., Aug. 13-18, Appleton 20-25.
SILVER BROS.: Stanton, Mich., Aug. 14.

CIRCUSES.

BARNUM AND BAILEY: Elberfeld, Germany, Aug. 11-15, Dusseldorf 16-20, Essen 21-23, Duisburg 26, Krefeld 27, 28, Aachen 29-31, Koln Sept. 1-9.
FOREPAUGH AND SELLS BROS.: Wellington, Kan., Aug. 14, Arkansas City 15, Coffeyville 16, Pittsburg 17, Joplin, Mo., 18, Kansas City 20, Cameron 21, Marysville 22, Creston 23, Red Oak 24, Atlantic 25.
GENTRY'S DOGS AND PONIES, NO. 3: Keene, N. H., Aug. 14.
McDONALD'S, WALTER J.: Caldwell, Kan., Aug. 14, Medford, Okla. Ter., 15, Blackwell 16, Ponca City 17, Newkirk 18.
RHODA ROYAL SHOWS: Danbury, Conn., Aug. 14.
RINGLING BROS.': Provo, U., Aug. 14, Salt Lake City 15, Ogden 16, Logan 17, Idaho Falls, Id., 18, Great Falls, Mont., 20, Helena 21, Bozeman 22, Butte 23, Anaconda 24, Missoula 25.
ROBINSON'S, JOHN, Wichita, Kan., Aug. 20.
SAUTELLE'S, SIG.: Deckertown, N. J., Aug. 14, Franklin Furnace 15, Newton 16.
WALLACE SHOWS: Topeka, Kan., Aug. 17.
WELSH BROS.' R. R.: Steelton, Pa., Aug. 14, Middletown 15.
WHITNEY'S, THE: Ovid, Mich., Aug. 14, Laingsburg 15, Shaftsburg 16, Perry 17, Morrice 18.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Anglin, Margaret, Ramie Austin, Margaret Adams, Grace Almy, Marion Abbott, Mrs. Hugh Arnott, Stella Adams, Frances Allen, Elanora Allen, Minnie Ashley.

Barker, Adelia, Nettie Hecler Barten, Blanche Bates, Louise Brehany Opera, Kate Beebe, Emma Burt, Anita Bridges, Teresa Benedict, Iza Breyer, Edith Berwyn, E. Bruce, Henriette Browne, Harlene Beveridge, Ida Boda, Ada Burrows, Mary Blyth, Minnie Bridges, Gertrude Brotts, Gertrude Butler, Anna Bell, V. A. Butler, Laura Burt, Ethel Barrington, Caroline Beyer, Ethel Brown, Mrs. Clarence Bennet, Helen Booth, Nettie Bourne, Lillian Burkhardt, Mary Blyth, Mira Black, Aiden Bartelle, Barnhart Sisters, Winnifield Bonnewitz.

Chase, Marion, Marion Conoire, Rosa Cranch, Bertha Creighton, Sadie Cushman, Shirley Crawford, Eleanor Cooper, Corinne, Glais Cristie, Mrs. Clay Clement, Clemence Sisters, Eleanor Carey, Lauran Cubet, Virginia Carter, Annie Condron, Virginia Claire, Leah Callin, Constance Campbell, Lillian Crawford, Alma Chester, Edith Chapman, Mae Cody, Georgie Cayvan, Mrs. C. G. Craig, "Clara," Louise Closser, Elomer Cary, Lila Converse, E. M. Cowper, Ina Conquest, Mrs. W. H. Whitney, Charlotte Crane, Jessie Coutboui, Mrs. Maurice Cook, Josie Clayton, Minerva Courtney, Mrs. Joe B. Choynski.

Drew, Dorothy, Stella Du Foce, Daisy Dickson, Lillian De Gross, Isabel De Silvia, Lillian Daly, Kathleen Dewa, Marie Derickson, Pauline Devere, Fanny Dudley, May Davenport, Pasquelena De Voe, Marie Dressler, Minnie Dupree, Jessie Dolman, Marie Decca, Marie De Rohan, Gertrude Donahue, Mlle. Fatmah Delard, Josie Ditt, Vinnie Danvers, Effie Dinsmore, Carrie De Mar, Sylvia De Dre, Mrs. Arnold Daly, Agnes M. Doherty, Marie Desmarde, Pauline Davidson, Daisy Dixon, Camille De Arville.

England, Hulda, Eleaner Elton, Blanche Earl, Viola Estella, Mrs. Arthur Elliott, Lizzie Evans, Mamie Ellis, Elsie Esmond.

Figanza, Mlle., Trixie, Mira Fallin, Maud Fauvette, Ethel Fuller, Irene Fernandez, Mrs. A. Farnum, Adelaide Fugerson, Cissie Fawcette, Ida Francout, Fannie Ferris, Cissie Fitzgerald, Helen Ford, Mrs. J. C. Fay, Grace Freeman, Agnes Farnum, Mrs. C. G. Ford, Rose Figman.

Green, Mollie, Cecelia Garrick, Isabel Garrison, Ursula Garnett, Carrie Godfrey, Marie Gilmer, Amy Gordon, Allee Gray, Kathrine Grey, Viola Gillette, Addie Gluck, Maud Granger, Edith Gibbons, Gussie Gardiner, Alberta Gallatin, Carrie Graham.

Harris, F. G., Mary Hampton, Beryl Hope, Loraine Hollis, Jobyna Howland, Nellie Hughes, Josie Halbach, Edith Hamilton, Emilie Edwards Howe, Alice Hazelton, Mae Harris, Maud Hosford, Mrs. J. P. Howe, Olive Hoff, Martin Healy, Avery Hardy, Mrs. Sydney Herbert, Genevieve Hill, Elizabeth Hunt, Selma Herman, G. Heyer, Maud Hilforde, Margaret Hayward, Vashti Hollis, Ethel Hamilton, Leona Hamilton.

Johnson, Alice, F. R. Jones.

Kent, Mat, Claire D. Kulp, Susie Kirwin, Mary Karr.

Lowne, Madeline, Amy Lee, Sadie Lauer, Alice Lovelace, Kittie Leslie, Lola Loa, Aida Lawrence, Cissie Lessing, Lena Lorraine, Jeffreys Lewis, Engel Lummer, Esther Lyon, Hope Leonard, Ada Lawrence, Gertrude Leeper.

Mayo, Mayme, Madeline Merll, Mrs. B. F. Morris, Eleanor Moretti, Helen Marvin, Kitty Mitchell, Sadie Martinot, Lucia Moore, Ada Morton, Lillian Mortimer, Mrs. Edwin Mayo, Lillian Melbourne, Helen Morris, Beatrice Moreland, Louisa Morse, Robin Merry, Adeline Mann, Amy Muller, Mrs. Chas. Marks, Kitty Marcellus, Fannie Midgley, Barnetta Muller, Mrs. Willy Meyers, Olive May, Marie Mather, Cath. Mernagh, Lucille Monroe, Mrs. I. F. Mincher, Fanny McIntyre, F. R. McDowell, Mabelle McKenna, Anna McGregor.

Neville, Madge, Ethel Norcross, Carrie Newcombe, Rose Norris, Della Niven.

Orme, Ida, Adele Onri.

Paige, Mabel, "Papiuta," Mrs. John Pane, Frances Palmer, Marie Pavey, Adelaide Prince.

Rea, Plymouth, Mrs. Chas. E. Rice, Susie Rocamore, Adele Russell, Lottie Randall, Ruth Royal, Lucile Reedy, Lottie Ray, Helen Royten, Lisle Rexford, May Belle Raymond, Fanny Rice, Bessie Regan, Mrs. Jno. Rush, Katherine Rober, Ada Russell, Leslie Reese.

Stevens, Millie, Emma Steiner, Cecil Spooner, Jeannette Slocum, Amelia Summerville, Ella Shafer, Marie Seville, Marie Stuart, E. J. Stewart, Mrs. J. C. Soule, Helen Singer, Marion Shirley, S. Evelyn Seymour, Olive A. Stine, Mary Scott, Jessie Stevens Swan, Minnie Seligman, Edna Spooner, Marguerite Sylvia, Nellie Small, Josie Sisson, Lillian Sullivan.

Thorn, Beatrice, Clara Thropp, Mrs. F. J. Titus, Cora Tanner, Mary Townley, Mrs. A. Thompson, Fay Templeton, Hilda Thomas, Marie Thill, Marcia Treadwell, Belle Theadore, Jeanne Towler.

Upper, Kate.

Vincent, Eva, Verner, Ida, Clara Vonder Heide, Grace Vaughn, Marie Vallon, Ada May Vreeland, Baby Vavenu.

Wade, L., Jane Wheatley, Mary Wheeler, Helen Welch, Lucy Daly Ward, Marie Wainwright, Emily Wakeman, Jennie Winston, Gertrude Wood, Florence Wickliffe, J. D. Walsh, S. L. Westford, Mrs. Percy Winter, Gladys Wallis, Mrs. H. Well, Ada Palmer Walker, Helen Winturn, Ida Weiner, Georgie Wendum, Jack Warner, Grace Wallace, Evelyn Wood, Pauline Williard, Sydney Worth, Grace Wolnie, Florence Wolcott, Constance Williams, Sophie Williams, Stella Wilmott, Mrs. Billy Walker, Estell Wilmott, Georgia Wilson, Frances Wallace.

Young, Suzannah, Phyllis Young, Annie Yeamans.

MEN.

Arbuckle, Maclyn, Chas. Arno, Hugh Arnott, W. C. Anderson, John Alter, J. H. Alliger, Lou Allen, Harry Alford, Harrison Armstrong, Edwd. Abeles, Geo. Anderson, Jas. R. Alliger, J. A. Adams, John Adams, Arthur Ashton.

Byrd, Anthony, E. Bloom, William Bannister, Jno. S. Burke, Donald Bowles, Beach and Bowers' Minstrels, Digby Bell, Harvey Bulb, J. J. Byrne, Willis Boyer, Arthur Blake, Augustus Balfour, P. L. Burns, Chas. J. Burkhardt, J. A. Barrows, C. H. Butler, G. A. Blumenthal, James Bradley, F. C. Blakely, F. McCall Brown, Edwd. Braden, W. A. Bisman, Mabel Bixey, Moreton Baker, Harry Braham, Hobart Bosworth, Barny C. Busby, H. C. Brinker, Clarence Bennett, Dillon Brown, B. W. Brown, Paul Brady, Jas. Brachman, Frank Buckley, Ed. Bradon, Wm. Buness, Frank Brunell, Frank Barry, Fredk. Bacon, H. B. Burton, W. H. Barwald, Edmund Bruse, Kirk Brown, H. W. Byrne, Edmund Burroughs, Claude E. Bellport, Chas. Barling.

Conovan, S. A., R. W. Collington, Fredk. Conger, Jas. Cameron, C. V. Clark, Eddie Conard, E. F. Cosgrove, Ira De Witt Clinton, Harvey Castle, Harry Crandall, Frank Curtis, Thos. Crahan, J. F. Cosgrove, Archibald Conner, Geo. M. Cohan, Frank Christiana, Conditt, and Morey, J. J. Collins, Robert Campbell, Colin Campbell, Harry Carter, E. A. Clark, W. H. Currie, Paul Cazeneuve, Joe Cawthorn, Herbert Carr, M. S. Collins, Harry Close, R. M. Cartier, C. S. Carpenter, Charles Crosley, Emmet Corrigan, W. W. Christy, Maurice Cook, Chas. Cowles, Frank Colfax, Barrington Carter, Loudon G. Charlton, J. J. Carroll, W. H. Currie, Conrad Caruzen, A. W. Cooley, Geo. Clarke, J. R. Cumpson, Frank Currier, Eugene Canfield.

Doffin, Geo., Lewis Donnasetta, Annie Dogwell, Louis J. Davis, Geo. Dalley, Will J. Dean, Samuel Danks, J. W. Dean, James Dunsworth, Jack Drumier, Theodore Drury, Frank Davidson, Bert Dasher, Robert Downing, Chester De Vonde, Homer P. Day, Arthur Deagon, Dickson and Mustard, Jas. Donovan, W. Dolan, Mr. Dempsey, J. P. Dickens, Davis and St. George, W. De Waystaffe, Frank L. Davis.

Earle, J. J., Alfred J. Edwards, Carl Ekstrom, Eldon's Comedy Co., Mr. Ellendorf, E. P. Ernst, R. W. Eberle, C. B. Edmonds, Bruce Edwards, Everett Evans, Ernest Elton, T. Elliott, D. Easton, Edw. Elbner, E. Esmonde, W. C. Elmendorf, G. P. Eustis, Everett Estes, Thos. Eman.

Fleming, Geo. F., Maurice Freeman, Barry Fuller, Douglas Fairbanks, Eddie Foy, Warren J. Ferguson, Neil Florence, A. Franceschetti, Prof. Fox, Augustus Frey, J. J. Fitzsimmons, F. W. Fox, Ferris Comedians, Fredk. Forrest, David Frost, Frank Fenno, Max Freeman, Irving French, Otto Feidhime, Mr. Fisher, Master Chas. Fallon, Flynn and Mack.

Goodwin, Cheever, Zeph Goodreault, Barney Gilmore, Platt Glaser, Corton's Minstrels, Jere Grady, Walter Green, Mr. Goodfriend, Vivian Graham, W. McGill, Mr. Gray, G. I. Gardiner, Elmer Grandin, Jno. Gleesen, R. C. Graham, Harry Gibbs, Chas. E. Grapewin, Robt. Germaine, William Gray, Herbert Gresham, Messrs. R. Gilles & Co., Harry Gowday, E. G. Goldsmith, Julien Greer.

Hanley, Lawrence, Henry Hallam, Raymond Hitchcock, Jno. J. Hoffee, Wilfred Hutchinson, Frank Hawley, Herald Comedy Quintette, J. S. Hopkins, Edgar P. Hajajer, Harry Hicks, Ernest Howard, Royal Houghton, Benamin Howard, Leon Herrmann, Hooker and Davis, J. W. Hamilton, Walter Hamblin, Victor Harney, Horning, Archie Hughes, N. A. Hanway, Dick Harrison, Joseph Harris, Norman Hackett, Walter Hawley, Harry Harrington, Maurice Hegeman, Joseph Hart, Frederick Hartley, David Higgins, Will Hawley, Albert Hickman, Wm. Hoover, Seymour Howe, John Hedin, J. G. Hallmond, Bill Hoover, Chas. Hubbard, Sam Harrison, A. Hoops, Ed. Harrigan, Regan Hughston, Chas. B. Hanford, Tony Hart, Jay Hunt, Byron Harlan.

Johnson, James, Harry Jackson, Theo. Johnston, J. J. Jaxon, Stanley Jessup, Mr. Jenkins, E. L. Johnson.

Kannaley, J. J., L. E. Kertin, Frank Kendrick, Joe Kaufman, James and Kirtland, Jos. Kilgour, Francis Kingdon, Joe Klug, William Kibble, Jos. Kearsley, Chas. King, Jackson Karlyle, Mr. Knowles, King and Norcross, R. J. Kirk.

Lampman, E. F., W. H. Lorella, Ed. P. La Tourelle, Wick Long, S. A. Lee, Henry Lee, F. Lorenzo, R. C. Liebler, Milton Lipman, Nestor Lennon, Henry Lee, Thos. S. Lowell, St. John Lewis, Chas. Le Notr, Shelby Lewis, Harry Leopold, Harry Lillifford, James Lackaye, W. H. Leyden, Horace Lewis, Del Lewis, Emile Lacroix, F. Lander, Albert Livingston, Claudia Lucas, Francis Labadie, Albert Lando, Foster Lardner.

Murray, Jake R., Fred'k Miller, Wm. Morgan, Murray Comedy Co., Sam Morton, Jas. H. Manning, Elliott Matthews, Ed. Metcalf (basso), The Mahara's Minst., Mr. and Mrs. Tully Marshall, Paul Matchette, E. R. Mather, John Milton, Mgr. A Span of Life Co., Chas. Martin, The Great Marinellas, W. C. Mack, E. S. Morley, Richard Malchlen, George Morton, Julian Mitchell, Leslie Morosco, Mr. Monberre, Armond Melnotte, Geo. Murray, D. J. Marchant, Sam Morton, Mgr. Deshon Opera Co., Joe Morrison, Geo. Mitchell, Fred Meek, W. C. Mack, Will Mead, Mitch. H. Mark, Victor Moore, James McDuff, W. A. McConnell, W. H. McCormick, Jno. McNespic, Chas. A. McGrath, P. J. McLean, W. H. MacDonald, D. McAvoy, Melbourne MacDowell, Osborne McConathy, McFee's Comedy, A. A. McCormick, Jere McAuliffe, Wm. H. MacDonald, Ed. J. MacGregor, J. S. McConnell, Chas. McCarty, Arthur McNalley, Will McConnell.

Northrup, Harry, C. L. Nagely, Willard Newell, Joe Neuhart, Gus Niles, J. H. Nicholson, Negley, Wilfred North, August Neuman, Francis Nelson, Harry Norwell.

Owens, Wm., Geo. Olent, Francis O'Neil, Eugene Ormond, Geo. Over, W. Osgood, Geo. C. Olmstead.

Pruette, W., A. G. Pearson, G. W. Purdy, Teddy Pieper, Herman Perla, James Putnam, Edw. A. Phillips, Lynn Porter, William Park, Edw. Price, G. Palmer, Chas. Prince, Eugene Powers, Chas. Pool, Harry Pennypacker, Jos. Pope.

Quindan, Dan'l, Hugh Quarles.

Rome, Jas. E

[illegible]GRAPHIC NEWS

CHICAGO.

Warm Wave's Run Continues—Theatres Re-opening—Things on the Side.

(Special to The Mirror.)

[illegible]go, Aug. 13.

[illegible] theatre is to open [illegible] Northern. The [illegible] The Dairy Farm [illegible] and heat last Saturday, [illegible] a week of daily matinees, and last evening Rusco and Holland's Minstrels opened the regular season of the theatre.

All weather records here were broken last week, the mercury [illegible] above the 100 mark every day and the theatres suffered, while the Summer gardens reaped a harvest of dollars from lakes of beer.

The Burgomaster runs merrily along at the Dearborn, and it will soon be taken "on the road," with practically the same company, by the management of the house. The stock, headed by Julia Stuart, returns for the season about the middle of September.

I have a postal card from Interlaken, Switzerland, from our genial Boston correspondent, Jay Benton. I would give a dollar to see him climbing a mountain behind an alpenstock. In that far-off land of natural burdens and hazards he discovered a soubrette name for the album—Lizzie Deeze, probably one of the famous "Deeze and Doze" family of the Bowery. Benton says she ought to make a hit singing "Busy Lizzie" with Ada Lewis.

Leo Teller has arrived here with a representative of Hurtig and Seamon to superintend the refitting of the old Lyric as a music hall. Burlesque, tobacco and beer will be the cards and the opening will be in September.

The Woman in Black followed A Homespun Heart up at the Alhambra yesterday. The bookings at this house will consist principally of melodramas.

McVicker's will be reopened for the season by Manager Litt next Saturday night with 'Way Down East. McVicker's has been thoroughly renovated.

A correspondent sends me the name of Mona Wyune for the album. She is described as a "serio-comic."

Up at Hopkins' yesterday Queena was succeeded by a revival of The Still Alarm by the stock. The vaudeville bill is headed by Troja, who is a sort of general alarm.

The Convict's Daughter followed Uncle Josh Spruceby over at the Bijou yesterday.

John T. Sullivan sends me, on an illuminated souvenir postal card from Denver, the announcement that he is only — years old, notwithstanding contrary reports; but Will Morris writes on the same postal that an affidavit should be insisted upon. Sullivan adds that there is a boat on the Platte called the "Hittie McGinn," and suggests the name for the soubrette album.

One of the prettiest and sprightliest of the little dancers in the chorus of The Burgomaster at the Dearborn is Luella Drew, a cousin of John Drew.

The Dairy Farm was presented for thirteen weeks at the Great Northern, with 133 consecutive performances, breaking the local record of runs at popular price houses.

I sought to escape the cares of the world last week by sneaking up into Wisconsin, but at the rural depot I was confronted as I left the train by warm bills announcing single performances at the "opry house" of Uncle Josh Spruceby and Aiden Benedict's Quo Vadis.

G. Faith Adams, manager of Jolly Della Pringle, sends me a postal card which he received from an Ohio aspirant, who writes as follows: iff i had money and Clothes i Could probly meat you this Season. i am a Bill Poster Cook or Waiter. Please Recomend me to others. i have also of my owne Painting a Passenger train of 7 cars 6 foot wide and 56 yards long takes 112 yards of Rope and 114 Rings to handle it Will Rent or travel With it." Lincoln J. Carter, please write.

Here is a gem of a letter which a Milwaukee author recently wrote to a local manager: "I wish you would not allow any such play as The Lost Inheritance until you get another letter in the same handwriting. I heard that Jew and Gypsy Fortune-Tellers are getting the benefit out of my 3 valuable plays as they are all Mindreaders and copied all 3 of them. This long play, The Lost Inheritance, has the following in it: A pensant (in Austrian costume) is being fleeced out of all his money by a supposed to be lawyer making love to a female with a hump back for the sake of some property. I would advise you to make a number of friends and tell them of the dangerous people as they witch to death. I wish you would preserve this letter to compare it with the next one. These Jew and Gypsys are permanently located in Chicago, where I came from a few days ago. I heard they had it rented out for $100 a month, and in case I sued them said they would witch me to death."

I found a card on my desk the other day. It read "Yours Whistlingly, Tom Browne, *en route* from Australia to N. Y." The melodious Browne paused for a week at the Masonic Temple Roof-garden.

From New York our friend Gerald Griffin sends the name of Olive Oylle for the soubrette album. He thinks she goes with Corse Payton's No. 2 company, and Tony Denier is authority for the report that she is a daughter of Old Pap Rica.

The superintendent of construction of the new Illinois Theatre was badly injured at the building the other day and is now in the hospital.

"BIFF" HALL.

BOSTON.

The New Season's News—Perkins Dodges Plank—E. F. Edgett in Advance Work.

(*Special to The Mirror.*)

BOSTON, Aug. 13.

Coming back to Boston, after an exceedingly pleasant but rapid trip of five weeks in Europe, including visits to London, Paris and Oberammergau, I find that I have been beating wireless telegraphy so far as the newsy letters to THE MIRROR were concerned. My friend, W. E. Greenough, was far too modest to take the credit for them, but I am sure that all who read them will agree that they capitally recorded all the doings of Midsummer theatricals in Boston, and I want him to have the credit that he deserves.

Things theatrical here assumed a little more activity, for the Grand Opera House opened its doors for the regular season Saturday, with Two Little Vagrants, which has already won popularity at that house. It is doubtful if [illegible] could have attracted such a large audience on one of the hottest nights of the Summer. Neva Harrison made a decided hit as Fan Fan.

[illegible] was the play to-night at the Castle [illegible] and Maude Odell, Tony Cummings and Lindsay Morison took the honors. It [illegible] a good performance that would well compare with its original production in this city. It will be followed by The Late Mr. Costello.

Pinafore still proves a strong drawing card at the lake on the Chutes ground, while the *al fresco* novelties are always attractive. To-night was devoted to the telephone girls, but that made no difference with the bad service on the suburban circuit with which my house is connected. Every night is the telephone girls' night off there. Dot Read has been added to the company to give her dance this week.

Robert B. Mantell arrived in Boston on Thursday. He had been in Europe for several weeks, most of the time being spent on a visit to his old home in the north of Ireland. He now begins active preparations for his coming tour, which will open in Trenton, N. J., Sept. 3, with the production of A Free Lance, a romantic melodrama of mediæval Germany, written by W. A. Tremayne, THE MIRROR correspondent at Montreal.

E. F. Edgett, formerly dramatic critic of the Boston *Transcript*, but who has been in London for more than a year as editor of the *King*, will return to America this Fall and go as advance business-manager for Naughty Anthony and Madame Butterfly. The engagement of such able journalists as Mr. Edgett means much for the stage of America.

John Craig, leading man at the Castle Square, has returned from a trip to Texas to visit the home of his parents.

Grace Reals, who will be the leading lady of the Dearborn stock in Chicago, will visit Boston friends this week.

It was a narrow escape that Walter E. Perkins, the comedian, had last week. He was riding on an open electric car through Charlestown when a plank fell from the elevated railroad overhead and crashed through the roof of the car, but, fortunately, did not injure any one. However, Mr. Perkins returned to town by foot. He will follow his successful engagement in The Man from Mexico at the Castle Square with a tour in that farce until the dramatization of "Jerome," the novel by Mary E. Wilkins, is completed. Miss Wilkins complimented Mr. Perkins by giving a box party at the Castle Square one afternoon last week.

The Howard Athenæum, Lyceum and Bowdoin Square will open a week from to-day.

C. Blanche Rice, the clever Boston girl who will be Taggs in The County Fair during its coming revival, opening at the Park, has been spending the Summer with her mother at Waltham, but will return here to begin rehearsals Aug. 20.

Helen Guest gave a dinner to twelve of her professional friends at the Touraine, Aug. 8, before she left for New York to prepare for the coming season.

Grace Golden passed through Boston last week and while here signed a contract to become one of the leading sopranos with the Grau-Savage Opera company at the Metropolitan Opera House, New York.

The men of the Pinafore company at the Chutes were entertained at the Charleston Navy Yard yesterday in return for courtesies previously extended by the players.

H. Gittus Larsdale has been engaged by E. S. Willard and will appear with him when he opens his tour at the Tremont in November.

Mr. and Mrs. George E. Lothrop and son Edgar are at the Thousand Islands, but will return to Boston during the coming week.

Ansel Cooke, the scenic artist at the Castle Square, has received many congratulations for the new panel and side pieces which have been added to the decorative pictures of the house.

Every member of the stock at the Bowdoin Square has been re-engaged for the coming season.

Al. Sheehan, treasurer at the Tremont, is at Sebago Lake, Me., to remain until the season opens, and his assistant, Thomas H. McElroy, is at New Rochelle, N. Y., for a few weeks.

A. H. Chamberlyn is engaging a company in New York to open the Columbia in a few weeks with a revival of In Gay New York. He will get as many of the originals as possible.

Frank V. Dunn is expected here from Europe in a few days.

Irene Verona, who used to be such a great favorite in Boston, has been in England for several seasons. She was associated with burlesque houses in this country, but she has changed her line of work entirely and has been doing character parts in George Edwardes' provincial companies, making fully as great a hit as Connie Ediss did in London. Miss Verona may return to America this Fall.

JAY BENTON.

PHILADELPHIA.

Theatres Open in Hot Wave—The White Heather by Forepaugh Stock—Cape May.

(*Special to The Mirror.*)

PHILADELPHIA, Aug. 13.

With the thermometer registering 101 degrees in the shade four theatres began their seasons on Saturday 11. The managers that are brave enough to open under such conditions deserve to prosper. There are still a great number of people out of town, and the season proper will not open here until the first or second week of September.

Gilmore's Auditorium, under the new *régime* of J. Bard Worrell, opened with a matinee Devil's Auction, with many new features, mechanical effects and a good cast. The Evil Eye week of Aug. 20.

At Forepaugh's Theatre the stock company presented as the first bill of its season The White Heather, which remains the card this week. The players were greeted warmly. Zara will follow. Keith's Theatre has been filled in spite of the terrible heat. The ice cooling machine used in the house reduced the temperature below that of the open air. Sam Lockhart's famous elephants are in their last week, and a big card, Genaro and Bailey, John Hyams, and little Frances Keppler, Horace Goldin, the Eldridges, Buoman and Adelle, the Willis Family, Dorothy Neville, Gallagher and Barrett, Mitchell and Cain, Evans and White, Crawford Sisters, Maxwell and Dudley, and the biograph make up the current bill.

The Trocadero opened on Saturday with Miaco's City Club, presenting two new burlesques, Satan's Will and The Sultan of Bellehoho. The olio introduces Howe and Scott, Dolph and Susie Levino, Larry Lund, Crimmins and Gore, and Adelina Roattino. Next week the Broadway Girls.

The season at the Lyceum also opened on Saturday with the Little Egypt Burlesquers. The olio comprised the De Graeff Sisters, A. C. Lawrence, Mae Taylor, Markey and Stewart, Rousen and Beasley, Little Egypt, and a burlesque. The Kings and Queens of Burlesque Aug. 20.

Openings to follow are: Aug. 18, the National, with The Bowery After Dark; Aug. 25, the People's and the Star; Sept. 3, the Chestnut Street Theatre with The Rogers Brothers in Central Park, and the Kensington with T. W. Dinkins' Vagabonds.

Ben Hur is booked for the Chestnut Street Opera House Oct. 8 for a run.

All of the parks are doing well, with unchanged attractions.

Cape May Notes: This is the height of the season at this resort and for the next ten days the various entertainments will do a thriving business. The Columbia Opera House company continues at the Iron Pier to increasing patronage. Sol Minster's orchestra is entertaining his many friends, of Congress Hall, with funny musical and theatrical reminiscences. Sewell's Point Pavilion continues with a weekly change of bill.

S. FERNBERGER.

ST. LOUIS.

Havlin Buys the Imperial—Dixey in Adonis—Programmes and Personalities.

(*Special to The Mirror.*)

ST. LOUIS, Aug. 13.

The French Maid did an enormous business at the Delmar Garden last week, and the production in many respects was the best attraction yet offered by Manager Gumpertz. Alex. Clark, Will Sloan, Sherman Wade, Ed. Begley, Ethel Jackson and Ruth White were especially well received. The bill this week is Excelsior, Jr., with the following cast: Excelsior, Ruth White; Courier Gyde, Alexander Clark; William Tell, Will H. Sloan; Sig. Mafia, Sherman Wade; Ben Bolt, W. E. Browning; Sig. Vendetta, E. T. Begley; Sig. Malvolini, Jos. Shulz; Friar Tope, Ed. Chapman; Friar Mope, A. L. Cave; Friar Philip, T. A. Duffy; Friar Tock, Ed. Borgelt; Walter Furst, Amy Ashmore; Hildegarde, Lillian Cooley; Hans Auf De Mauer, Morey Long; William Tell's Hired Son, Revell H. English; Paul Jones, Nina Chapman; Willis Page, Daisy Thompson; St. Bernard Dog, David Abrahams; Bertha Gessler, Lila Blow; Mary Vanderbilt Lamb, Ethel Jackson; Bertha Blanche Santootsie, Nera Rosa. Next Sunday, Adonis.

Manager McNeary, of Uhrig's Cave, was so much disappointed wtih the production of Said Pasha last week that he withdrew it and substituted Il Trovatore on Tuesday evening. This week Faust is the offering with the following cast: Faust, Martin Pache; Mephistopheles, William Wade Hinshaw; Valentine, James Rohan; Wagner, William Steiger; Marguerite, Grace Van Studdiford; Seibel, Emily Gardner; Martha, Gertrude Lodge. Next week, triple bill.

Colonel Hopkins' bill at Forest Park Highlands last week was not so attractive as the previous week, and business suffered to some extent. Troja was the real hit of the bill; she seemed to be even more popular than during her first week. Papinta again heads the bill for this week. Other entertainers are: Sam, Kittie and Clara Morton, the Van Aukens, the Chicago Ladies' Quartette, Howe, Wall and Walters, Stanley and Wilson, the Wilson Family, and Apollo.

Manager Freeman, of Koerner's Garden, tells me his business last week has doubled any previous week of his successful season. Nadine Winston's Lady Isabel was the feature of the East Lynne production. We have associated Miss Winston with comedy roles in the past, and in which she is very clever, but she quite agreeably surprised her friends by her strong emotional work last week, and considering the fact that she was suffering from severe hoarseness the greater part of the time, she handled the part admirably. This week Mr. Freeman is producing for the first time on any stage a three-act comedy drama dealing with the New York Stock Exchange, written by Charles K. Hager, of this city, and entitled A Business Transaction. The cast: Edward Sinclair, Maurice Freeman; Judge William Ellison, Taylor Carroll; Clarence Robinson, Arthur Garrels; Herbert Griswold, J. E. Sorrogan; Ralph Duncan, George Whitaker; Judson, Charles Krone; An Officer, George Conger; Mabel Sinclair, Nadine Winston; Marion Griswold, Anna Marie Schaefer; Blanche Trevers, Caroline Morrison; Mrs. Robinson, Minnie Wilson.

The Suburban did fairly well last week with minstrel and vaudeville. This week the offering is straight vaudeville, although a number of the minstrel favorites are retained. The bill is as follows: Blanchard and Warren, in a new farcette, entitled The Clubman's Valet; Tom Browne, Kelly and Violettte, Carrroll Johnson, Wayne and Caldwell, George Wilson, and the Suburban Quartette.

Manager Donovan, of Manion's Park, seems to be making it go at this South side resort regardless of the strike situation and strong competition. He has the following bill this week: Hayward and Hayward, Gems and Grayson, John Macks, the Donovans, Oukura, Murphy and Shea, and Fannie Pierson. The programme concluded with a one-act comedy entitled The Wild West.

The Imperial Theatre was sold at trustee's sale on Wednesday to John H. Havlin, of Cincinnati, who by this purchase acquires control of a third St. Louis theatre. He already had Havlin's and the Grand, and is also largely interested in the Columbia. Mr. Havlin's interest in the Imperial was greater than any other individual, he having 417 shares, or $41,700 worth of stock; he bid in the property for $25,200. This, together with ground rent, taxes, etc., which he assumes, and his interest in the property, will cost him about $70,000.

William Garen, Mr. Havlin's St. Louis representative, tells me that Mr. Havlin left Cincinnati Saturday night for New York to engage a high-class stock company for his new house, and that it will be opened about the first week in October. Mr. Garen says the name of the theatre will be changed. This deal leaves J. C. Jannopoul and Sam Gumpertz, who have controlled the house for several seasons, out of it completely.

T. Lester Crawford, president of the Apollo Club, the most exclusive musical organization in St. Louis, died very suddenly Tuesday evening at the home of his sister in this city. Mr. Crawford was prominent in a number of St. Louis clubs and was perhaps the best known society man in the city; he had a wide circle of acquaintances among the musical celebrities all over the world, and his apartments are filled with autograph photographs of almost every famous musician who has flourished for the last two decades. Mr. Crawford was forty-three years of age, and had been Clerk of the United States Circuit Court for six years.

I dropped in at Havlin's Thursday morning and found Manager Billy Garen, who is much tanned from his eight weeks' sojourn at the sea-shore, seated at his desk in the lobby of the theatre reading THE MIRROR. Mr. Garen has turned over the building, including his office, to the painters and decorators. The exterior and interior of the theatre are being handsomely painted and Mr. Garen tells me the house is to be refurnished and redecorated throughout. The Hottest Coon in Dixie will be the opening attraction at Havlin's on Sunday, Aug. 19.

Camilla Crume, who played the lead in Kidnapped in New York last season, after spending several weeks here with her family, left for New York Sunday.

The Standard Theatre takes an early start this season, the opening date being Sunday, Aug. 19, with Irwin's Big Show as the initial venture. The management has given the place the usual thorough overhauling and will keep the interior at a temperature agreeable with the stage display.

Manager Sam W. Gumpertz, of Delmar Garden, has signed a contract with Henry E. Dixey for the appearance of the latter in the revival of Adonis, which follows Excelsior, Jr., at the Delmar.

James J. Butler, manager of the Standard Theatre, was nominated for Congress by the Twelfth Congressional District Convention at Uhrig's Cave last Tuesday.

Charles Seagraves, who has been the stage director at Delmar Garden during the season, severed his connection with the management Saturday evening.

Hubert Wilke, who has been a prominent member of the Delmar Stock company for several weeks, closed his engagement Saturday night and left for New York.

J. A. NORTON.

BALTIMORE.

Holliday Street Opens with Coon Hollow—Hot Weather Helps Parks—Notes.

(*Special to The Mirror.*)

BALTIMORE, Aug. 13.

The season at the Holliday Street Theatre opened to-night with Lizzie Evans in A Romance of Coon Hollow. The supporting company was very good, and Miss Evans' work was highly appreciated.

The Jolly Grass Widows are the attraction at Kernan's Monumental Theatre. The olio bill is clever and thoroughly up to date.

Stuart, the Male Patti, has entertained the patrons of Electric Park, and the resort did an excellent business during the past week. The extremely hot weather operated to drive great crowds to the park. In fact all the suburban resorts have been benefited by it. Mons. Cadieux, Smith, Doty and co., McBride and Goodrich, and Mons. Volkyras contributed to make the bill enjoyable. The concerts continue to be a feature.

The American vitagraph continues to be the main attraction at Kernan's River View Park. Warner's Maryland State Band furnishes the concert music.

Dot Davenport, Collins and Walker, Cain Sisters, and others make a lively vaudeville bill at Kernan's Hollywood Park.

Miss Van Dyke has been re-engaged at Pabst Garden. She is a female tenor.

HAROLD RUTLEDGE.

ATLANTIC CITY.

A Week of Big Business—Sapho at the Academy—Bills Elsewhere.

(*Special to The Mirror.*)

ATLANTIC CITY, Aug. 13.

Local amusement purveyors have had broad smiles all week, as things certainly have been coming their way. Every place of amusement in town has been doing big business.

At the Auditorium Pier, Mamselle 'Awkins entered on its sixth week to-night to a crowded house. The only change in the cast was the retirement of Josephine Hall, who will rest for a few weeks before commencing rehearsals of her new play by George V. Hobart, The Military Maid. Olive Wallace took Miss Hall's part with success. At the Sunday night sacred concert the soloists were Albert Guille, Ed Brill, A. Bode, and Georgia Carhart.

At the Steel Pier, Manager W. S. Maguire has for his vaudeville entertainment the La Sartonia Sisters, the four Bragdons, the La Dells, Kimura Sisters, and Ellen Vetter.

In the Innes Pavilion, Innes and his band

ARTHUR LANE.

Above is an excellent likeness of Arthur Lane, who has been engaged by Hal King for the fop in A Rag-time Reception. Mr. Lane made his first bow to a New York audience at Tony Pastor's. Since then he has appeared at all the leading vaudeville houses in this country and is well known as a club and society entertainer. For two seasons he was with George Lederer's Casino attraction. He will introduce his original singing monologues in A Rag-time Reception. Besides being a clever character comedian he is a thorough musician, having received his musical education at the Boston Conservatory of Mu... His first professional work was as a boy soprano soloist touring the United States and Canada in concerts.

CALL. ALL PARTIES ENGAGED FOR

ROYAL LILLIPUTIANS

Will kindly report for Rehearsals,

MONDAY, AUGUST 20, at Lyric Hall, 6th Av. and 41st St., at 10 A. M. sharp. Kindly acknowledge this call by letter to GUS HILL, 1358 Broadway, New York

MAJOR MITE, MAJOR JAS. D. DOYLE, CAUTNA SISTERS, LOUIS MERKEL, COMMODORE WEIS, PEARLEY ROBINSON, MAJOR GUS ALEXANDER, JENNIE QUIGLEY, DOLLEY THEOBOLD MAJOR LITTLEFINGER, CAPTAIN JAS. E. ROSEN, MRS. LITTLEFINGER, COMMODORE WM. PLATT, COL. J RIHNBACK, JOSEPH ALGEERE, COL. WM. BAKER, MAJOR JOHN CHURCH, HOWARD POWERS, MAI HUNTINGTON, YVETTE LA CATIERE, LILA WILSON, BLANCHE LILLIAN STELLA, JULIA COOKE, BEEBE RUSSELL, FRANK KING, GEO. P. HOLL, PHIL. A. PAULSCRAFT, AUGUSTUS EBBERT, SADIE REDMOND, RITA LAWRENCE.

CALL. ALL PEOPLE ENGAGED FOR

McFADDEN'S FLATS

Please Report for Rehearsals,

MONDAY, AUGUST 20, at Lyric Hall, 6th Av. and 41st St., at 10 A. M. Kindly acknowledge this card by letter to HARRY EARLE, care GUS HILL.

McWATERS AND TYSON, JOHN PRICE, ALANZO LANG, JENNIE LAMONT, CHAS. SAUNDERS, FREDERICKS BROTHERS, BOBBY RALSTON, JERRY SULLIVAN, HARRY WATSON, INA THOMAS, FRANK COTTON AND HIS DONKEYS, TILLIE MONROE, BESSIE BOWEN CAMPBELL, DOROTHY WILLIAMS, E. M. BROWN, BLANCHE MELROSE, MYRTLE BRANDON, CHAS. NEWTON, ADOLPH KNOLL, CHAS. G. ALLEN, P. A. KENNEDY, ELECTRIC QUARTETTE, HARRY DOOLEY, EMMA DRAKE, ESTER DELMAR, GEO. P. HARRISON.

CALL. ALL ARTISTS ENGAGED FOR

CRACKER JACKS

Please Report for Rehearsals,

SUNDAY, AUGUST 26, at Central Hall, 149 W. 32d St., at 10 A. M. Acknowledge call by letter to BOB MANCHESTER, care GUS HILL.

WORMWOOD'S DOGS AND MONKEYS, McDONALD BROTHERS, ANDERSON & HELD, GEORGE B. ALEXANDER, BELLE WILTON, BESSIE BURNS, PROF. MAISE'S DISAPPEARING LIVING PICTURES, NICK BROWN, IRENE YOUNG, EMMA MANCHESTER, RUBY LEONI, MAYO SISTERS, EVA MITCHELL, ALICE MAZER, SADIE ETHERTON, LEONA VICKERS, GOLDIE GILMORE, HARRY LEONI, ADELINE CASTELLE, MARIE KING, BERTHA DELMORE, ANNIE KEOUGH, JULIA FOLEY, BLANCH RAGLEY.

Calls for THROUCH THE BREAKERS AND MAN'S ENEMY, are Sept. 10th. See Calls later on for LOST IN THE DESERT, CAY MASQUERADERS, NEW YORK STARS, VANITY FAIR, TAMMANY TIGERS.

GUS HILL, Sole Owner HOLLIS E. COOLEY, Gen. Mgr., 1358 Broadway, NEW YORK.

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CHAS. BYRON GRANT,

GERMAN DIALECT COMEDIAN AND YODLE SINGER,

In his Musical Comedy Drama - **A Romance of Santa Barbara.**

"He possesses a pure tenor voice, sweet and flexible, and some of his warbling was of remarkable quality."—*Brooklyn Eagle.*

Address care N. Y. Dramatic Mirror.

are drawing big crowds nightly, and in the Casino Murphy and Gibson's Minstrels and the Old Homestead Quartette are doing well. In the morning the Passion Play pictures are shown. In the main building cake-walks attest their popularity by filling the big hall. Kendal's First Regiment Band furnishes the music.

At the Academy of Music, Manager Fralinger has been busy taking in the shekels drawn to his coffers by the Black Patti's Troubadours. The show is good. This week W. A. Brady's company appear in Sapho.

At Young's Pier, Manager Norman Jeffries' judgment in replacing the Dunbar Opera company with vaudeville was correct, as increased business has resulted. Lillian Burkhart and McIntyre and Heath are the headliners for the current week. Cake-walks, concerts by the Royal Infantry Band of Italy, a juvenile minstrel show, Mrs. General Tom Thumb and company, the Irwin Sisters, and Lawson and Namon comprise the rest of the attractions.

At Guvernator's Pavilion a long and varied bill is given.

Frank Bostock's Zoo is doing a much better business and will continue with the same array of trained and wild beasts.

At the Empire, Lawrence Wele's successor is presenting a vaudeville bill. Business is hardly satisfactory. R. J. Kirk is business-manager.

Only a few more weeks are left in which to do business, and the local managers are pushing things to the full limit.

GEORGE W. BLOODGOOD.

CINCINNATI.

Double Bill at Chester—Opening of the People's—Meeting of Managers.

(*Special to The Mirror.*)

CINCINNATI, Aug. 13.

Manager Gosling has spread himself at Chester Park this week, and his opera company is presenting a double bill—namely, the second act of Romeo and Juliet and I Pagliacci. In the first Mary Carrington appears as Juliet, Payne Clarke as Romeo, and William G. Stewart as Mercutio. I Pagliacci is cast as follows: Nedda, Clara Lane; Canio, Payne Clarke; Tonio, W. G. Stewart; Silvio, J. K. Murray, and Peppe, Mr. Haynes.

The Chester Park Vaudeville Theatre has Foster and Williams' company in Schermerhorn's Boy, and the McMahons, North and Jasper, Henri Gaston, Scott and De Foe, the Pickets, and Baby Blanche.

The hot weather of the past week brought a veritable boom to the Ludlow Lagoon, and it will surely continue with the admirable list of artists that Manager Anderson has gathered together for the current attractions. The programme comprises the Tod Judge Family of acrobats, Maud Beall Price, the Three Rinaldos, the Misses Chanders, and McPherson, and the Breton-Runkel Trio.

The concerts at the Zoo Gardens Tuesday, Friday and Sunday by Weber's Military Band proved more enjoyable last week than ever before, and exceptionally good programmes are promised for the subsequent concerts.

The Coney Island bill includes McCoy and Gano, David Kennedy, Jennie Pickard, and Maurice Whipple, and Maurice Haynes and Kittie Montgomery.

The People's, renovated throughout, opened last night, when Irwin's Burlesquers appeared.

Heuck's has gone through a similar process, and its doors will swing open two weeks later.

The Empire Circuit company, controlling theatres in Cincinnati, Indianapolis, Louisville, St. Louis, and Kansas City, met here last Wedesday. Officers were chosen, as follows: President, James J. Butler; vice-president, H. Heuck; treasurer, J. H. Whallen, and general representative, James E. Fennessy. The next meeting will be held in Kansas City, Sept. 16.

WILLIAM SAMPSON.

PRESENTATION TO MRS. GILBERT.

Mrs. G. H. Gilbert was honored by the members of the theatrical colony of Narragansett Pier, R. I., on Aug. 4, at an entertainment given in the new casino. At the close of the performance Mrs. Gilbert was called to the stage and presented with a handsome laurel wreath, and a bevy of pretty girls threw bouquets of brilliant flowers at the feet of the veteran actress, who was deeply moved by the tribute to her popularity.

RECOLLECTIONS OF ROSE EYTINGE.

She Tells of Her Relations with Royalty—A Luncheon with the Prince of Wales.

(*All Rights Reserved.*)

It has been my fortune on more than one occasion to come into pretty close relations socially with royalty and other "high and mighty"-nesses, and I am afraid I must be sadly deficient in reverence; for, so far as I can recollect, I do not seem to have found myself in the least abashed or overcome by these experiences.

My first sight of royalty was when royalty dashed into my presence. I think it was when I was playing at Niblo's Garden that I attended a ball given in honor of the Prince of Wales. I think it was held at the Academy of Music, and possibly I am the only feminine survivor of that function that would, without torture, confess that she did not dance with his Royal Highness.

But I did eat sandwiches and drink wine with him. Or, to be more correct, he did so eat and drink with me.

And it happened this way. The friends whose guest I was had provided these refreshments in their box, and being also friends of Colonel Sanderson, an American who was an important member of the Prince's *suite*, they received the Prince. It was Colonel Sanderson who conducted his Royal Highness' American tour. He brought the Prince to our box, more, I think, to get a "bite and sup" than for any other purpose.

Introductions followed in course, and as I had on the entrance of the Prince been hastily installed as hostess, we hobnobbed a bit. The Prince, on taking his departure, very gracefully said that if I ever visited his town—i. e., London—he would be pleased to take advantage of the opportunity thus afforded him to return my hospitality.

His Royal Highness kept his word.

When I—

But all in good time. When I arrive in London, which will not be for awhile yet, I will tell you all about that.

There was another great ball which I attended at about this time. This was, I think, also given at the Academy of Music.

It was tendered by the city government to some "high-and-mighty"-nesses from China.

Just now it seems likely that we will offer China a very different sort of entertainment.

Mr. Burlingame, whom I numbered among my friends, had been sent by our Government to China on some mission—I think it was some sort of "open door," to permit "John" to come to this country whenever he felt disposed to do so.

And really, when one sees to what an extent "John" has availed himself of that privilege, one might be forgiven for wishing that Mr. Burlingame had stopped at home.

I believe that our envoy met with distinguished success in the accomplishment of his mission, and brought home with him as proof of it a choice selection of "High-Panjandrums, with little round buttons at the top," to be our guests. And the ball which is now whirling in my memory was given in their honor.

Again, I did not dance with any of these fine specimens of porcelain.

May be I failed to enjoy this privilege because these notables did not want to dance.

They would never have dreamed of doing anything so undignified. Clad in robes of gorgeous satin, which were ablaze with gold and silver embroideries and sparkling with gems, they sat in stately magnificence on a dais at the head of the ball-room, and in impassive indolence watched us dance and enjoy ourselves.

I was afterward told that, on being asked their opinion of this great function in their honor, they had expressed warm admiration for the affair, but they were somewhat surprised to observe that we had exerted ourselves to dance for their amusement, instead of having our slaves perform that arduous duty.

At the time of which I write, I—being a leading woman—received a salary of twenty-five dollars a week, and a very good salary it was, and I could get more with that amount then than I can with five times that amount now.

So I was greatly pleased to receive from the Boston Theatre, which was at that time under the management of Orlando Tompkins—the father of the present manager, Eugene Tompkins—"Ben" Thayer and Henry C. Jarrett, an offer to play leading business at a salary of forty dollars a week.

Of course we all know that in those days every theatre had its own stock company, and "stars" were the exception, rather than the rule.

The Boston Theatre offer was a very liberal one, only important and well-known people commanding fifty or sixty dollars a week.

The highest salary ever received by Mrs. John Hoey, who was for several seasons the leading woman of Wallack's Theatre, was sixty dollars a week. Madeleine Henriques, who followed Mrs. Hoey in that position, got a "rise" to seventy-five. I made a still higher jump.

My salary reached three figures, and I was the first leading woman in this country and, I think, on the English-speaking stage, who had ever commanded a three-figure salary. And we may be quite sure that the Continental stage never attained to the Anglo-Saxon standard of liberality.

I gladly accepted the offer from the Boston Theatre. And the Boston Theatre engagement marks my first "row" with my managers.

I have had many since. ROSE EYTINGE.

DEATH OF GEORGE W. REED.

George W. Reed, son of the late "Pop" Reed, and elder brother of Roland Reed, the comedian, died last Saturday, Aug. 11, at the Pennsylvania Hospital, near Philadelphia. For several years Mr. Reed had suffered with Bright's disease, and a few months ago the malady began to affect his mind. Roland Reed, who had himself just recovered from a dangerous operation, went to Philadelphia and had his brother taken to the hospital, where he received the most skillful treatment and tender care. Although some slight hopes had been held out by the physicians for his recovery, his passing had been expected by his relatives and friends for several weeks.

George W. Reed began his connection with the theatre, as did all of "Pop" Reed's children, in his earliest infancy. He was carried on as a baby at the Walnut Street Theatre, where for many years his father held sway over the stage entrance. After playing many boys' parts he followed his father as doorkeeper and then became the property man of the theatre. Later he played in support of Frederick Warde and with several other stars, and at one time he was the assistant treasurer of the Arch Street Theatre.

As an actor Mr. Reed made an excellent start, and the future held out for him no small promises for success. But, like his father, he cared little for public applause, and was happiest when aiding others to succeed and when applauding their triumphs. He was known to almost every player in the country and held the friendship of every one who knew him. About ten years ago he was transferred from the stage door to the front entrance of the Walnut Street Theatre, and there, as principal doorkeeper, he made as many friends among playgoers as he already possessed among players.

There was one page of his history that Mr. Reed rarely disclosed, but in the records, at Washington, of the valiant deeds of American soldiers and sailors that page may easily be found. From it one may learn that, shortly after the Civil War, a certain George W. Reed, of the United States Navy, performed an act of signal gallantry on board the flagship of the Asiatic squadron, for which Congress bestowed upon him a medal of honor. It is recorded there that one night, as the ship lay at anchor in a Chinese port, fire was discovered in her hold creeping toward the powder magazine. The Admiral called for a volunteer to perform some especially hazardous service in checking the flames. The volunteer who accomplished the feat was George W. Reed—but he rarely spoke of it in later years.

The passing of this brave, modest and lovable man will be mourned far and wide in the profession. He was one who esteemed the friendship of his fellow men above their plaudits. He was better satisfied to hold the affection of the men and women of the stage than to strive for public popularity with the multitude; and in the fifty-six years of his kindly life he well earned the heartier applause that will now arise as a tribute to his memory.

THE PASSING OF WILLIAM HENRY.

William Henry, senior member of the well-known firm of Henry Brothers, makers of theatrical properties, modelers in clay, etc., and for many years property master at several theatres in New York, died at his residence in Brooklyn, July 18. His death closes a long career of usefulness in the theatrical profession and will be regretted by a host of friends. When but sixteen or seventeen years of age Mr. Henry entered the employ of Sam Wallace, who was then master of properties at the old Broadway Theatre. After serving an apprenticeship there he obtained the position of assistant property man under Charles Sylvester, in the old days of Niblo's Garden, which afterward led to an offer from the famous Laura Keene. He accepted and became master of properties at Miss Keene's theatre, where he remained through her term of management and that of Mrs. John Wood, her successor.

He afterward became property master of Barnum's Museum, then situated at the corner of Ann Street and Broadway.

After several years' service at various places of amusement he accepted a contract with Shook and Palmer, managers of the Union Square Theatre, and when the theatre changed hands and passed into the management of J. M. Hill, the roster still held the name of William Henry as property master.

He remained at the Union Square fourteen years. Mr. Henry's work in the Margaret Mather production of Romeo and Juliet was widely commented upon by the public, the profession, and the press.

From the Union Square Mr. Henry went to the Broadway, and for eleven years held the position of property man in that theatre, part of the time combining with it the work of the American Theatre, then under the same management. Last season he held the same position at the Garden Theatre until forced to retire on account of the illness which finally ended his career.

William and George Henry for many years conducted a business of their own while employed in the theatres, and supplied other theatres and traveling stars with "props" and mountings.

Mr. Henry belonged to an old family of actors and actresses, being the son of Mr. and Mrs. William Henry and nephew of the late Mrs. John Sefton, his mother's sister. His mother, Mrs. William Henry, was at one time a member of the Old Bowery Stock company, and had the honor of appearing in Canada with Charles Dickens when that gifted writer played his only th rical engagement in America.

Mr. Henry was known to his intimates and associates as a kind and lovable gentleman. Robert Craig, the actor, was his nephew.

The deceased is survived by his wife and two daughters.

A SUCCESSFUL SUMMER TOUR.

Gertrude Bennett and her company, who have been presenting three one-act plays at the larger Summer places, terminated their tour last week at Watch Hill. It was the most ambitious undertaking in the way of dramatic performance that has ever visited the Summer resorts, and the company were enthusiastically welcomed. Miss Bennett received high praise for her work in the three plays that formed the repertoire, The Silent System, A Dream and the Awakening, and The Deacon. The company, including William J. Romain, Clare Armstrong, and Sydney C. Mather, were favorably noticed, and the artistic staging of the plays was fully appreciated.

AS YOU LIKE IT AT THE PIER.

An outdoor performance of As You Like It was given on the grounds of the Point Judith Country Club at Narragansett Pier, R. I., on Aug. 10, under management of Dr. Bert A. Burns and Harry J. Bo[illegible]. The cast included Maurice Barrymore, Theodore Block, Ernest Elton, Verner [illegible], W. C. Cowper, Charles Charters, J. Palmer Collins, Menifee Johnstone, Harrison [illegible], John Sutherland, W. H. [illegible], [illegible] Shaw, Georgia Welles, Leslie [illegible], Ada Gilman, and the Sylvan Gl[illegible]—Frank Lynden, Charles Renwick, Henry [illegible] and John Moore. Mr. Elton [illegible] the play.

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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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SOOTHSAYING.

TEN years ago there was talk about the formation of a theatre trust, and certain persons that now figure prominently in the existing combination, which has been variously called a "trust," a "syndicate" and a "pool," seemed to be much exercised then—in opposition, of course—over the matter.

One KLAW, who then figured as the soothsayer and scribe of the coterie that then ridiculed the idea, and who is still the scribe and soothsayer of the coterie that forms the syndicate, in an interview in THE MIRROR of June 14, 1890, unburdened his prophetic soul to this effect:

> The idea of a Theatrical Trust is, on the face of it, absurd. Besides, it is an absolute impossibility that such a thing could ever come into existence. How could a combination of theatres, for instance, get the big stars? Surely not by the offer of allowing them to fill up a whole season in their chain of theatres.

Since the time of the foregoing declaration the author thereof and his associates have secured control of a large number of the best theatres of the country, under an arrangement which they call a "pool," and have succeeded in inducing a large number of stars and combinations, directly or indirectly, to devote a share of their earnings to the so-called "pool." The combination as nearly resembles a trust as it is possible to make a combination of theatre interests. The one element of truth in the declaration of the soothsayer set forth above is that the combination has not succeeded in getting control of all the theatres in the country, although it has secured most of the better theatres, or in securing the benevolent co-operation of all the stars and attractions, although it has secured many of them. The generosity of actors is proverbial, but the generosity of the actors who give of their substance that the "pool" may make money—whereas the actors would be better off if there were no "pool"—transcends all the traditions of the actors' generosity. In the ten-year-old interview the soothsayer continued:

> BOOTH and BARRETT, JEFFERSON and FLORENCE, and the others do not have to beg time. There are too many theatres in existence to make the trust scheme possible.

In the foregoing it will be noted that the names of BOOTH and BARRETT, JEFFERSON and FLORENCE are used potentially, and in sooth. There is not much latitude for speculation as to what BOOTH, BARRETT, and FLORENCE would have done to a theatre "pool" had they lived. Nobody would ever have seen them "presented" by a syndicate, or by any of its component parts. As to Mr. JEFFERSON, we all know his position to-day, as it has been known for years. In 1897, when discussion of the trust, syndicate or pool was quite lively, Mr. JEFFERSON said: "When the Trust was formed I gave my opinion as against it; considering it inimical to the theatrical profession. I think so still." And no doubt Mr. JEFFERSON continues in the same opinion, although during his short annual tours he plays occasionally in syndicate theatres. Even he is not free from the remarkable generosity that distinguishes so many actors in their relations with the syndicate. There was other significant matter in the interview of ten years ago from which extracts have been made. Continuing at that time the soothsayer said:

> A trust couldn't take all the theatres that there are, because it would take more money to run them than they could possibly pay the interest on. Besides, with all the theatres on their hands they would have to manufacture attractions. Furthermore, there are no assets in the theatrical business as there is in other businesses. A play may succeed, but if it doesn't the property you hold is worthless, and there is nothing to sell for the benefit of the stockholders. I do not say that some attempt of the kind you speak of is not being made, but it will not succeed—there is no money in it.

The phrasing of the foregoing is a little eccentric from the viewpoint of a verbalist, and it does not reflect great credit on the scribe of the syndicate or pool, but it is none the less interesting when looked at in the light of to-day. The present combination has not taken "all the theatres that there are," but it has taken as many as it could get. And thereby hangs a tale of generosity on the part of the original owners and lessees of the theatres in the combination that is paralleled only by the generosity of the actors that play in those theatres. If the method by which the combination secured an "interest" in the leading theatres of the country could be successfully worked in other businesses, we should in time see an "interest" in the hotels, the foundries, the machine shops and the mercantile establishments of the country acquired by well-meaning persons—*i. e.*, persons that mean to make money without personal investment—able to explain and popularize plans somewhat like that of the person who prospers temporarily in ingenuous communities with the nimble penny that has two heads and no tail.

There is not much to be said about the concluding matter in the ten-year-old interview with the soothsayer of the syndicate or pool. The public already knows something about the manufacturing of attractions predicted as necessary to the success of a trust, and the theatre combination itself knows more than its soothsayer did ten years ago about the worthlessness of theatrical property that the public does not like.

PRACTICAL PRESS MATTER.

THE various articles published in THE MIRROR this Summer on subjects touching the practical side of the theatre have attracted much attention. They have contained matter of interest and value to all persons connected with the business of the theatre, and to many managers throughout the country that have assumed the responsibilities that attach to the running of theatres without previous study of the requirements of this exacting business, in which the possibilities for success or failure are often overlooked, these articles have furnished a liberal education.

This week THE MIRROR publishes an article on "Practical Press Matter," which well supplements the articles on other subjects that have been printed. As is pointed out in this article, there is no more valuable space in the newspapers than that devoted to press work, yet frequently this space is valueless, because it has been so abused that it has lost the respect and confidence of the reading public.

The devices by which "publicity" is secured have multiplied in recent years, and press work is now employed by many interests outside of the theatre that never used to use newspaper columns in this way. Great mercantile enterprises employ at large salaries persons able to devise catchy advertisements, and to such enterprises every line of press matter in a newspaper has great value. Yet the average theatre enterprise, a predisposition in favor of which exists among newspapers, owing to the great public interest in all things that pertain to the theatre, is so careless in this important matter as to waste its press space upon "notices" that do little good and often do great injury. The age of deliberate lies, of bombast, of exaggeration and of misrepresentation in the columns of newspapers devoted to the theatre has passed, as this article points out, yet press matter that contains all of these things still goes out in great volume. A small part of it finds its way into newspapers that are poorly edited—and such newspapers as a rule have little influence—but the bulk of it goes where it belongs, into the waste basket.

Of course, press matter must always with more or less fidelity reflect the character of the star or the attraction in whose behalf it is written. A sensational attraction must naturally have press matter of its kind, although public credulity is less pronounced now than it used to be; and sensational press matter, like that which it is designed to propagate, appeals to but a part of any community. A dignified star or a company in a dignified play should be advertised in a dignified manner. Improbable stories or accounts of hair-brained adventure put forward in behalf of such an attraction will only serve to make it ridiculous in the eyes of persons looked to for patronage.

Above all else, press matter should be well written. It should, in short, as "copy," be as presentable in appearance as the usual copy that passes through a newspaper editorial room. And this suggests something that is not dealt with in the article on this subject printed this week—the scarcity of press agents of the first-class, men able not only to discriminate as to the sort of matter this or that attraction ought to have in advance, but able also to formulate that matter. There is hardly a more important person connected with a company or a theatre than the press agent; yet comparatively few companies or few theatres seem to be alive to this fact. Perhaps more managers appreciate the importance of the press agent than would appear to be the case, and the scarcity of men fitted for this position may account for the indifferent manner in which the position is often filled. There are, of course, a legion of so-called press agents whose peculiarities of expression in conversation are duplicated in the matter they turn out for the newspapers, which naturally use as little of it as possible. But of first-class men in this position the number is lamentably small. The requirements for the work of a first-class press agent are much like those of a first-class newspaper man. As a rule, first-class newspaper men are in great demand at salaries that the average theatrical manager would hesitate to pay. Yet the manager that fully appreciates the value of a first-class press agent is willing to pay well for work that he knows will return him his money many times over.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

READER, Buffalo: Mrs. Langtry first appeared in America Nov. 6, 1882, at Wallack's Theatre, in An Unequal Match.

C. D. F., Philadelphia: Samuel French, 24 West Twenty-second Street, New York city, can furnish published plays.

A. B.: Your advertising copy would require four lines, costing $1 for one time, and $5.52 for six times.

W. H. W., Indianapolis, Ind.: Jennie Mannheimer is the principal of the Cincinnati School of Expression. (2) Kohl and Middleton are the managers of the Olympic Theatre, Chicago.

E. F. E., Columbus, O.: 1. Engagements of players are recorded from week to week in THE MIRROR. 2. Rose Stahl will appear with William Bonelli in An American Gentleman.

R. G., New York city: The old National Theatre in this city was situated at the southwest corner of Leonard and Church streets. It was opened on Nov. 13, 1833.

J. J., Lighton, Mich.: 1. A Message from Mars is nearing its three hundredth performance at the Avenue Theatre, London. 2. We have no information to the effect that the Kendals choose to confine their London appearances to one theatre.

A. E. T., Philadelphia: The present Tony Pastor's Theatre was opened on Oct. 22, 1888, when the programme included Tony Pastor, Annie Oakley, Rice and Barton, Millie Hylton, Richmond and Glenroy, Major Newell, Revene and Althas, the Sisters Twibell, the Donnells, and Bibb and Babb.

R. W. S., Atlanta, Ga.: 1. Herbert Henry Lamb Kelcey was born in England on Oct. 10, 1855, and made his professional debut at the Theatre Royal, Brighton, England, in 1878. 2. Antoinette Bella was born in Turin, Italy, on Jan. 17, 1863, and made her American debut as principal dancer in Zanita at the Boston Theatre on Sept. 16, 1884.

K. B., Louisville: 1. The qualifications and recompense of a theatrical advertising agent depend entirely upon the particular sort of attraction he represents. 2. "Actors and Actresses of Great Britain and the United States," edited by Brander Matthews and Lawrence Hutton, and published by Cassell & Company, New York city, contains biographies of players from the days of David Garrick to recent years.

R. A. W., Lock Arbour, N. J.—Richard Buhler appeared in 1899 at the Herald Square Theatre as Cassio in Othello, Octavius in Julius Cæsar, Paris in Romeo and Juliet, and Lorenzo in The Merchant of Venice. Later he appeared at the Broadway Theatre as the Second Laborer in The Ghetto. Joseph F. Sheehan was born in Boston about thirty years ago. He will be a member of the English Grand Opera company at the Metropolitan next Winter.

PLAYGOER, Omaha: In the original production in this country of Captain Swift, that occurred at the Madison Square Theatre, New York city, Dec. 4, 1888, the characters were cast thus: Mr. Wilding, Maurice Barrymore; Mr. Seabrook, Frederic Robinson; Harry Seabrook, Harry Woodruff; Mr. Gardiner, E. M. Holland; Marshall, J. H. Stoddart; Ryan, Waldron Ramsay; Mrs. Seabrook, Agnes Booth; Stella Darbisher, Marie Burroughs; Mabel Seabrook, Annie Russell; Lady Staunton, Mrs. E. J. Phillips.

MARIE, Barnegat City, N. J.: Dramatic copyright in England is effected by registration of title and description of play at Stationers' Hall, London, the cost of registration being five shillings. Certified copies of registered entries cost five shillings more. Registration cannot be effected until after the first representation or performance in England. Forms of entry are to be obtained at Stationers' Hall for 1d. each. All communications should be addressed to the Registrar, Copyright Office, Stationers' Hall, Ludgate Hill, E. C., London, England.

CLUB MAN, Chicago: The Players, New York, was incorporated Jan. 7, 1888. The incorporators were Edwin Booth, Lawrence Barrett, Augustin Daly, William Bispham, Joseph Jefferson, William T. Sherman, Henry Edwards, Brander Matthews, Lawrence Hutton, James Lewis, A. M. Palmer, John A. Lane, John Drew, Samuel L. Clemens, Joseph F. Daly, and Stephen H. Olin. The objects of the club, as set forth in the certificate of incorporation, are "the promotion of social intercourse between the representative members of the dramatic profession and of the kindred professions of literature, painting, sculpture and music, and the patrons of the arts; the creation of a library relating especially to the history of the American stage, and the preservation of pictures, bills of the play, photographs and curiosities connected with such history."

CLEOPATRA.

(On Her Painting.)

CLEOPATRA.—Say that the last I spoke was Antony.—
The Tragedie of Anthonie and Cleopatra, fol. 1623.

Rise, Queen of Egypt, from the sleep of years,
From the long dream of centuries arise!
Thou hast not lost thy witchery, thine eyes
Are humid with the love-light that appears
Beneath the surface of thy jealous fears.
And yet, methinks, this portraiture denies
Those fatal charms that made all men thy prize,
And bathed the rivals of thy love in tears.
Awake, and exercise thy spell once more,
Most beauteous woman of the antique days!
I'll charm thee by the promise of new power,
New loves, new slaves, new galleys and relays;
And if these fail to conjure life in thee,
I'll rouse thee by a greater—Antony!

ST. GEORGE BEST.

LETTERS TO THE EDITOR.

A Plea for the One-Act Play.

NEW YORK, Aug. 9, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Now that the managers of our principal theatres are returning from Europe laden with foreign plays and promises of more, is it not time to again ask what has become of the American playwright? I do not mean the lightning librettist, who can turn out an opera or two on his way across "the fish pond," but the real, legitimate playwright.

Time after time it has been urged that a sucking dramatist must learn to crawl before he can walk, and time after time the reply has been given that though he has heaps of opportunity to crawl before the several managers, he has not the means afforded him of gaining dramatic experience in these day of three-act comedies. One would almost wish for his sake that the three-act comedy would go the way of the three-volume novel.

The favorite foreign dramatists, I take it, are Pinero, Jones, Grundy, etc. Did not all these gentlemen begin by writing one-act plays, farces or comediettas? Did they not gain their experience by so doing, and then launch out into a sphere more ambitious? And are our coming dramatists not to have the same chance, and the same training?

The vaudeville act (always excepting the bowdlerized versions of old farces) may be a move in the right direction, though I am doubtful of this. Still there are hopes that one or two embryo dramatists will arise from what one hopes will be the ashes of the vaudeville.

And the objections? Expense? There is little. Those who play the minor characters in the *pièce de resistance* can create the principal roles in the farce or comedietta. Author's fee? There are hundreds who would be glad to take $50 for a short piece running forty minutes. A curtain-raiser, as a rule, requires little scenery. It makes up, or ought to make up, for this in quick action and witty dialogue.

Oysters, sardines and a score of other little tid-bits lend a *soupçon* which tempts one to a good dinner. *Ceteris paribus*, why cannot the rollicking farce or the pastoral comedietta take the place of the oysters, and give a zest for the more ambitious part of the entertainment?

Objection may be made that the public do not ask for these trifles. I would say in this connection that, though it is as a rule rather an expensive proceeding to educate your public, in this instance the expense, if any, would be well repaid, for you would surely sooner or later educate your dramatists as well.

I have in my mind a man who has had in his trunk for ten years a farce which is, by the way, absolutely without one word of love in it, and which was favorably commented upon by both the Frohmans, but was declined on the ground, forsooth, that one-act plays were not required. With all due deference I submit from the reasons I have given above that they are very much required, and, what is more, it will not be very long before the managers will recognize that the best way to find that much sought for individual, a good American dramatist, is to give the unacted a chance to learn their A, B, C, so that they may later on soar to more ambitious heights.

Art may be found in the box-office, and if it can be found there in a way that will enrich native talent surely it is worth while to make the attempt. Yours faithfully,

LA TOUCHE HANCOCK.

Did Not Play for His Actors' Earnings.

MOUNT VERNON, N. Y., July 8, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I wish to correct a statement made by several writers and actually believed by many in the profession in regard to McKean Buchanan's playing poker and winning from his company the salary he paid them.

I was for nearly four years Mr. Buchanan's business agent and was in that capacity at the time he took possession of the old New York Theatre on Broadway, which had been occupied by the Worrell sisters, where they were doing a very limited business for various reasons. I was largely responsible for Mr. Buchanan's occupancy of that theatre at the time Mr. Parke mentions in his article last week. The object was not to gratify Mr. Buchanan's vanity to play in New York, but simply for business purposes, as we were going for a Western tour in a section where he with his company had not been in several years, the object being to send newspaper notices from a New York theatre where Mr. Buchanan was playing to immense (?) business, of course.

The object was attained, for the Western trip was a great success. The loss in New York, which included paying the management of the Worrell sisters $5,000 for rent one month, was over $8,000. This was all made up, and in Minneapolis, where we figured up the profit and loss, the books showed a clear profit of $18,000.

We opened at the Academy of Music, Brooklyn, the following week, the first night's receipts being nearly $1,700. Mr. Buchanan had in his company at the time Neil Warner (his initial engagement in America), Alex. Fitzgerald, Eben Watson, George Learock, George W. Howard, the comedian, who died blind a few years ago, besides his daughter, Virginia Buchanan, Mollie Bernard, and several other well known people in the profession.

During the four years I was with him Mr. Buchanan never played poker with his company or endeavored to win back or to take from his company one dollar of their earnings. While he was a man of violent temper at times he was always solicitous of his company's welfare. The statement has been made by several that he was in the habit of winning back his company's money, but it is utterly untrue. Please make the correction.

Respectfully, H. W. MAYNARD.

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THE USHER.

Railroad ticket scalping has been declared illegal by the Supreme Court of Pennsylvania. This leads the New York *Tribune* to say:

If only some New York court would render a similar decision against the unclean, dishonest and pestiferous brokerage of theatre tickets! But it probably will not. For the Pennsylvania decision was given in a suit brought by the railroads, but the theatres will not bring suit against the speculators. Oh, no! It is more profitable to "stand in with them" and share their gains.

The street speculators of New York conduct their traffic under the ægis of a municipal license. Nevertheless, managers of theatres encourage and protect a number of them for the very good reason that the *Tribune* points out.

The hotel theatre ticket dealers are more of an injury to the public in certain respects than the street hawkers. The railroad scalpers, whose business has been legally defined as illegal in Pennsylvania, sold tickets to travellers at cut rates. The hotel dealers in theatre tickets demand an advance of twenty-five per cent. or more over box-office prices.

Emanuel Lederer, who represents in this country nearly all of the leading German dramatists, writes me as follows:

"I notice in last week's issue of your valuable paper that a well-known star meditates a production of Sudermann's Johannes next season. Permit me to say that I, as representative of the author, do not know of any arrangements to that effect, and as Johannes was duly copyrighted on Aug. 17, 1897, long before its first Berlin production, I do not believe that any reputable star would commit so bold an infringement on a legally protected play. An attempt to make an unauthorized translation, either for publication or for stage use, would bring the party or parties thereto in conflict with existing laws. I am now negotiating to obtain a translation which will be known as authorized by the author, and executed by a scholar fully capable to do the work."

It is probable that the star referred to had no knowlede that a copyright had been secured on Johannes by the author, as translations of German plays printed, but not published, are frequently offered for sale in this country with the plausible assurance that performance is not forbidden.

Mart Hanley's star, R. B. Mantell, is back from Europe and he will begin rehearsals of his new play, A Free Lance, next week.

Messrs. Hanley and Mantell divided a handsome profit at the end of last season, which was the most prosperous Mantell has enjoyed since he left the leading position in Fanny Davenport's company to become a star.

Mr. Hanley books his attractions on an entirely independent basis, preferring to exercise his own judgment and to utilize his own experience rather than to intrust his interests to the tender mercies of the "combine." The result is that he and his star get the full return of their enterprise and ability, paying no tribute for the privilege of doing business.

The dramatic editor of an influential Texas newspaper writes: "Notwithstanding THE MIRROR'S recent *exposé* of the frauds practiced by the so-called Duane Publishing Company, of New York, I find that that concern is still attempting to do business in this State. Its advertisement of 'theatres free for 1900' appears in dozens of the country papers which have come under my notice during the past few days, and the papers publishing the advertisements having been victimized, it is reasonable to suppose that their readers will be 'worked' according to the best methods of this nefarious outfit."

As THE MIRROR announced last week, the Duane Publishing Company's career has been nipped in the bud by the postal authorities, a "fraud order" having been issued against the concern, thus putting a stop to its operations.

One or two similar swindles have been perpetrated during the past five years, but the Duane Publishing Company played the game more shrewdly than its predecessors and profited considerably before action was taken to suppress it.

Henry Mayer, the brilliant artist, whose work is in constant demand by such representative foreign publications as the Paris *Figaro* and the Berlin *Fliegende Blätter*, and whose fertility enables him to appear frequently in all the leading English and American illustrated papers, has shaken the dust of the French Exposition from his shoes and has returned to London.

"Really, the exposition or even Paris, offers little worthy of comment from THE MIRROR'S standpoint," writes Mr. Mayer. "Of course L'Aiglon, with Bernhardt, is *the* hit. What will they do with it in English in New York? An atmosphere that breathes *la gloire* from beginning to end is suited only for France. History has not given much space to the young eagle, and Rostand has not been faithful to history. That leaves the beautiful staging and a Paris success, and of course those recommendations ought to make it a go for awhile in New York."

The fact that the play possesses fine opportunities for the scene painter and costumer, and that the American production can be a copy of the original is in L'Aiglon's favor. There is little chance to go astray in mounting a piece when simply a replica is required.

The present managers of the Baltimore Academy of Music have secured a new lease to run ten years from 1901. They did not obtain it without a struggle, for Charles Ford was an applicant for the house, and had he gotten it he would have controlled the local situation, so far as first-class theatres are concerned.

The result of Mr. Ford's effort to acquire the Academy is that his competitors will have to pay a rental of $13,500 for the first five years, and $14,500 for the last five years. Moreover, they are obliged to spend $6,000 on improvements.

Ford's Opera House, despite existing conditions, remains the leading Baltimore theatre, enjoying the patronage of the best class of playgoers.

EDWARD STEVENSON MARBLE DEAD.

After a lingering illness of more than a year, with a complication of diseases, Edward Stevenson Marble, the actor, playwright and song writer, died at his home in Brooklyn, last Thursday. He was a brother of John S. Marble, who now lies in the New York Hospital suffering from a severe bullet wound received a week ago.

Mr. Marble, who was commonly known as "Eddie" Marble, came of a famous line of players, and was related to several of the foremost actors of the day. His father was Dan Marble, the famous Yankee comedian of the early forties. His mother, Anna Warren Marble, was a sister of William Warren. He was a nephew of John B. Rice, and a cousin of Joseph Jefferson. With such important connections in the profession as these Mr. Marble was able to begin his stage career at an early age, and to receive his dramatic training at the hands of the masters of the actor's art.

The earliest appearance on the stage of Eddie Marble was in 1850, when he played the boy part in The Stranger at Rice's Theatre, Chicago. A year or two later he was made call boy at McVicker's Theatre, and at that theatre he really began his career, in the season of 1862-3, in the character of a servant in Teddy, the Tiler, supporting the famous Irish comedian, John Collins. He was most conscientious in playing this and other small roles that were afterward intrusted to him, and his efforts led to his engagement by Mrs. John Drew for her company at the Arch Street, Philadelphia. Here he played with Stuart Robson, Robert H. Craig, George H. Griffiths, and W. H. Wallis.

From the Arch Street Mr. Marble went over to the Walnut Street Theatre, then managed by Edwin Booth and John Sleeper Clarke, and there gradually rose in the profession through careful impersonations of Shakespearean characters and those of the standard drama. He next obtained a position with Lawrence Barrett and John McCullough at the California Theatre in San Francisco. His first appearance there was in the role of Dolly Spanker, in London Assurance, with a cast that included John McCullough, Lawrence Barrett, W. H. Sedley Smith, John Brougham, John T. Raymond, Edward J. Buckley, William A. Mestayer, Marie E. Gordon, Annette Ince, Stephen W. Lynch, and Minnie Walton.

After playing in San Francisco for four years Mr. Marble joined Joseph Proctor's company and made a tour of the mining States, playing Ralph Stackpole, in Nick of the Woods, and other roles of like prominence. Upon coming East again Mr. Marble joined Willie Edouin at the Boston Museum for a Summer season, at the close of which he joined Salisbury's Troubadours for the regular theatrical season. He left the minstrel organization to become the comedian of Barney Macauley's company at Louisville, and there in 1875 he appeared with Mary Anderson in Romeo and Juliet upon the occasion of the debut of the noted actress.

Mr. Marble joined Lotta's company in 1877, appearing first with her as Billy in Musette. He continued with Lotta through several seasons, impersonating Philosophy Jack in Zip, Carcassonne in La Cigale—which he rewrote for the star—and the Dutchman in The Little Detective. He then joined E. A. Sothern, with whom he remained for three years, playing Asa Trenchard in Our American Cousin, Squire Chivey in David Garrick and the Prompter in The Crushed Tragedian. At the conclusion of this engagement he became a member of the Madison Square Theatre company and scored a success in his first role—that of Buckstone Scott in Young Mrs. Winthrop.

In 1884 Mr. Marble again forsook the legitimate stage to become the interlocutor of Thatcher, Primrose and West's Minstrels. Afterward he was stage-manager of George Thatcher's Minstrels, and it was at this period that he began to work seriously at play writing. He wrote the farce-comedy Patchwork for Nate Salisbury's Troubadours; Tuxedo, a minstrel farce-comedy, for George Thatcher's company; About Gotham, also for George Thatcher; Spot Cash, for M. B. Curtis; a burlesque of Hamlet, for John T. Raymond; The New Olympus, The Modern Rip Van Winkle, and other burlesques for the students of Lafayette College, at Easton, Pa. He also rewrote and revised all of Lydia Thompson's burlesques. As a song writer Mr. Marble was equally successful, and many of his ballads attained great, though passing, popularity.

For several years Mr. Marble conducted a dramatic school in Baltimore, where his only daughter, Mrs. Anna Marble Irvin, now resides. His late appearances, which were only occasional, were in the vaudeville theatres.

The funeral services were held yesterday (Monday) morning at St. Stephen's Church, Brooklyn, and the remains will be conveyed to Baltimore for burial.

CHARLES H. HOYT AT HOME.

The recent confinement of Charles H. Hoyt in an asylum at Hartford, Conn., and his subsequent release therefrom through the efforts of some of his friends, have attracted widespread attention on account of the popularity of the playwright and his farces. To those that have followed the case the picture that THE MIRROR presents herewith will be very interesting. It shows Mr. Hoyt and the friends that secured his release, and was taken at Mr. Hoyt's house at Charlestown, N. H., on Aug. 3, just after the party's return from Hartford. The persons in the picture are: 1, W. R. Sheldon; 2, Dr. Henry McMannes; 3, Judge William F. Henney; 4, Mr. Hoyt; 5, George S. Bond; 6, Thomas Davies; 7, Hon. James O. Lyford; 8, George H. Dickinson. Mr. Dickinson, who comes from Atlanta, Ga., headed the movement to have Mr. Hoyt liberated from the asylum; Mr. Lyford is the playwright's guardian, just appointed; Dr. McMannes is a physician of Hartford, Judge Henney was counsel for Mr. Hoyt in the legal proceedings at Hartford, and the others are fellow townsmen who were active in the playwright's behalf. In the Probate Court of Sullivan County, Vt., sitting at Claremont Aug. 6, James O. Lyford, of concord, N. H., was appointed by Judge Tenney as guardian for Charles H. Hoyt. Mr. Lyford furnished the necessary bond of $50,000 and will hereafter manage Mr. Hoyt's affairs. He is a prominent lawyer and an old friend of Mr. Hoyt, who selected him as his guardian. The appointment was acquiesced in by Frank McKee, Mr. Hoyt's business partner.

ENGAGEMENTS.

Lawrence Earl Atkinson, re-engaged for Judge Hawke in On the Suwanee River, his third season in the part, and his eighth season under management of Stair and Nicolai.

George Ober, by F. C. Whitney, to play the leading character role with Minnie Seligman. Miss Seligman's play, which was originally called Dad's Own Girl, is to be renamed as soon as a suitable title can be found.

Ada and Louie Wild, re-engaged with Francis Wilson.

Jimmy Roy, and Karson and Williard, for Marks Brothers' company (No. 1).

Thomas Oberle, for Arizona.

William Wegener, for the Grau-Savage Opera company.

Florence Hawkins, Bessie Schaffner, and Harry Thornton, with Ward and Vokes.

Constance Kendall, to play Samantha Huggins in The Village Postmaster.

Rhys Thomas, with Frank Daniels.

Carl H. Carleton, H. G. Chadwick, Albert Butler, and Annette Ireland, for A Romance of Coon Hollow.

W. H. Pascoe, with Tim Murphy.

PERSONAL.

PINERO.—Arthur W. Pinero will be represented in this city by The Gay Lord Quex, which John Hare will bring to the Criterion Theatre, and possibly by another play. Mr. Pinero is said to regard The Gay Lord Quex as his best effort in play writing.

BRASSY.—Ida Brassy has arrived from Paris to play Princess Katherine in Richard Mansfield's revival of King Henry V. Mlle. Brassy's name is said to be a real name, and not merely a golf term.

WAINWRIGHT.—Marie Wainwright and her two daughters, who have been in Europe since early in the Spring, arrived in New York on the steamship *Mesaba* yesterday (Monday) morning.

POWERS.—James T. Powers sailed last Saturday on the *Campania* for England. He will stay in London for a week and then return to New York. His journey is purely for pleasure.

WARNER.—Affie Warner, daughter of the noted old actor, Neil Warner, has been engaged to play the leading role in A Ward of France, and is now rehearsing with the company at Harrisburg, Pa.

KIDDER.—Kathryn Kidder is on the high seas, returning hither after her Summer in Europe.

FREEAR.—Louie Freear was awarded $4,000 damages last week by a London court in her suit against George W. Lederer, she having been discharged for declining to appear on the New York Theatre roof last season, when a roof appearance was not contemplated in her contract.

SPONG.—Hilda Spong arrived in town on Saturday from London to join Daniel Frohmann's company as leading lady, rehearsals beginning on Aug. 20 for the preliminary tour that opens in Chicago on Aug. 27.

RITCHIE.—Adele Ritchie declined on Saturday afternoon to play her part in The Cadet Girl, alleging that the temperature was too warm. She got her two weeks' notice, and Bessie Wynn played the part acceptably.

RUSSELL.—Annie Russell came back to the city last week from her Summer home at Pemaquid Harbor, Me., to rehearse for A Royal Family.

ADAMS.—Lionel Adams returned to town last week, after summering at his home in New Orleans, to begin rehearsals for The Christian (Western), in which he will play John Storm.

NETHERSOLE.—Olga Nethersole contemplates producing a dramatization of Ouida's novel, "Under Two Flags."

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) are resting at Narragansett Pier.

PUTNAM.—Boyd Putnam has been re-engaged as leading man with Joseph Jefferson for next season.

EVANS.—Lizzie Evans closed her tour in vaudeville in Washington last week. This week she is playing at the head of the cast of A Romance of Coon Hollow, in Baltimore.

LEVICK.—Gustavus Levick ran into town long enough last week to see a well-known manager, who has made Mr. Levick an offer to return to the stage and star.

HOPE.—Beryl Hope, who spent the month of July at her home in Los Angeles, Cal., is returning to New York by way of the Isthmus of Panama. She sailed from San Francisco last week and will arrive here early in September.

KELCEY-SHANNON.—Herbert Kelcey and Effie Shannon will begin their tour with My Daughter-in-Law, which was acted here last season by a London company.

WINTER.—Maude Winter's success, both artistic and social, in London, has resulted in several offers to her to remain there. Engagements were offered to her by Mrs. Patrick Campbell, Beerbohm Tree, Charles Wyndham and Martin Harvey, but owing to her contract with David Belasco she was obliged to decline them.

ELANDI.—Rita Elandi, a Cleveland girl, who, after studying for some years in Paris, achieved considerable public success there, will be a member this season of the Metropolitan Grand Opera company.

CURRENT AMUSEMENTS.

August 18

Manhattan Borough.

[illegible] Ave. and 125th St.), Closed Sat., May 5.
[illegible] Ave. nr. 125th St.), Closed Sat., May 19.
[illegible] A HOUSE (Seventh Ave. and 125th St.), Closed
[illegible] 125th St.
[illegible] AND HARMON'S (No. 211 West 125th St., Closed
[illegible] Lexington Ave.),
[illegible] (23d St. and Broadway), Comic
[illegible] and 66th Sts.),
[illegible] car—11th Week.
[illegible] Lex. and Third.
[illegible] —2:30 to 10:30 P. M.
[illegible] 57th St.), Closed.
[illegible] Closed Sat., June 30.
[illegible] (Broadway and 45th St.),
[illegible] VILLE—11th Week.
[illegible] 14th St.), Closed Sat., June 9.
[illegible] VACUUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—11th Week.
REPUBLIC (No. 201 West 125 St., adjoining The Victoria), Penny Admission.
AMERICAN (Eighth Ave., 42d and 43d Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 41st St.) Closed Sat., June 9.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (113 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closes Wed., April 25.
CASINO (Broadway and 39th St.), Closed.
CASINO ROOF—Opened June 9—VAUDEVILLE—10th Week.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19.
HERALD SQUARE (Broadway and 35th St.), THE CADET GIRL—4th Week—30 to 26 Times.
GARRICK (25th St. East of Sixth Ave.), Closed Sat., June 16.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF—Opened June 5—Closed Sat., July 28.
SCHLEY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), FABIO ROMANI.
BIJOU (1239 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (313-314 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat. May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor. 13th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 East 14th St.), Closed Sat., June 2.
STAR (Broadway and 12th St.), QUO VADIS.
GERMANIA (147 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), Closed Sat., June 9.
PEOPLE'S (199-203 Bowery), Closed Sat., June 16.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (45-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.
PARK (253 Fulton St.), Closed.
HYDE & BEHMAN'S (500-502 Adams St.), Closed Mon., May 28.
BOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.
UNIQUE (194-196 Grand St.), Closed Sat., June 16
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (391-397 Jay St., nr. Fulton St.), Closed Sat., June 16.
EMPIRE (101-105 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (350-357 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton st. and Alabama Ave.), Closed Sun. May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Star—Quo Vadis.

Drama in six acts by Charles W. Chase. Produced Aug. 11, 1900.

Marcus Vinicius	George D. Johnson
Caius Petronius	Charles W. Sutton
Nero	J. Sydney Macy
Chilo Chilonides	George S. Fleming
Peter, the Apostle	William H. Elliott
Aulus Plautius	C. L. Tibbitts
Ursus	Forrest Russell
Croton	Samuel Huey
Glaucus	E. A. Summers
Tigellinus	Lon Hascall
Caius Hasta	George Wallace
Atacinius	Fred S. Warren
Lygia	Laura Stone
Poppoea	Margaret Hatch
Pomponia	Mary Downes McDonough
Acte	Maude Evans
Eunice	Lottie Radcliffe

The Charles W. Chase dramatization of Quo Vadis, that was played elsewhere all last season by Aiden Benedict's company, was presented by that organization before a New York audience for the first time last Saturday night at the Star Theatre. Although this version of Sienkiewicz's famous novel must here be known as Quo Vadis the third, it was actually put on the stage a month before either of the other dramatizations that have been acted in this city. Verily, the last shall be first and the first last.

While necessarily the three versions must be like in the main plot and development thereof, the three dramatizers have diverged greatly from each other in the matter of the arrangement of the scenes, the relative importance of the incidents, and the details of stage business. The story has been seen as it appealed to three separate playwrights, and to no two of them did it appeal in precisely the same way. Mr. Chase appears to have read the book with an eye especially for melodramatic and humorous situations, and he found them. His version is a mixture of spectacular melodrama, very broad farce comedy, and long extracts from the Bible. These ingredients are put together in a way calculated to produce strong effects of contrast, but in most cases the contrast is more startling than artistic.

Immediately after the recital of the Lord's Prayer by Peter, Chilo, who is made a low comedy buffoon, comes forward with a bit of horse-play that might pass muster in a Bowery burlesque. A little later Chilo remarks that someone will "sizzle in Hell like a sausage in a frying pan." The historical accuracy of the dialogue may be judged from that one quotation. Nero is made into a character very like the monarchs in comic opera. From his conversation and manner one expects every minute that he will come down centre and explain in a patter song that he is not really the Emperor of Rome but a butcher's boy in disguise. Poppoea, the wife of Nero, is shorn of every [illegible] grace and charm, and is made a stern, [illegible] Katisha, without Katisha's pathos. [illegible] of the play, that form a background for the three comedians, are very serious. They are used to bring out the melodramatic qualities of the plot and to quote from the Scriptures. Mr. Chase's conception of the characters of Quo Vadis is at least original.

In the choice of scenes the dramatizer has been wise, and his version offers excellent opportunities for varied display. The first act takes place in the garden of Aulus' palace, and the second in the palace of Nero. The third act opens in the home of Petronius, then the exterior of a church is shown, and the act closes with Lygia's retreat in the Trans-Tiber. In the fourth act the road to Antium is shown, and the curtain falls upon the burning of Rome. The fifth act takes place in Nero's garden, and the sixth act discloses first the entrance to the amphitheatre and at the last the arena. Mr. Benedict's production scenically is satisfactory throughout. There are in several of the scenes inaccuracies of detail, but all of the settings are picturesque and in the main impressive.

The players who appeared in the performance worked earnestly, it seemed, to make their characterizations harmonize with the speeches assigned to them. Some of them in doing so were hard put to it, and occasionally floundered between tragedy and comedy in a very painful fashion. Others seemed to have grasped firmly the chief purpose of their roles and strove to hide the inconsistencies of the lines. Notably clean cut, vigorous and convincing was the Vinicius of George D. Johnson. Charles W. Sutton, as Petronius, was, on the other hand, commonplace in manner and speech, and quite without the graces that "an arbiter of elegance" should possess. J. Sydney Macy robbed Nero of all dignity and lost the real humor of the part by seeking to win constant laughter. George S. Fleming acted the Chilo that was given to him to act very well. It was not the Chilo of Sienkiewicz, however. As the Apostle Peter, William H. Elliott spoke his biblical lines with dignity and feeling, and his recital of the Lord's Prayer was impressive. Forrest Russell looked the part of Ursus and acted it with considerable force. The other male roles were not satisfactorily played.

Laura Stone, in the role of Lygia, acted her quieter scenes in a manner both delicate and sympathetic. In the situations demanding power she was not so successful. Margaret Hatch was colder and more cynical in expression than it was necessary for Poppoea to be, and Lottie Radcliffe lacked spirit in her impersonation of Eunice. Maude Evans was a capital Acte, and Mary Downes McDonough played Pomponia very earnestly and well. Next week, The Angel of the Alley.

Third Avenue—Fabio Romani.

Aiden Benedict's Fabio Romani company began a week's engagement at the Third Avenue Theatre last evening before a large and apparently a very well pleased audience. The play, although it had been seen here several times before, has still strong powers of attraction. It is a drama full of crudities, yet one that has the true spark of romance. It was well mounted, and the spectacular scenes were effective.

Walter Lawrence, in the title-role, played with considerable skill, but was lacking in earnestness. Claude Soares was a fairly satisfactory Farrari, and Frederick Allen as the rag picker, Respetti, gave a capital character bit. The other men were for the most part suited to their roles.

Martha Beauford, who when seen here last year in the leading role, Nina, was quite too ill to do herself justice, acted the part last evening in a manner that won generous and deserved applause. Helen Holder was an acceptable Mother Biscardi, and Mlle. Charmon played Lill attractively. The dancing specialty of Grace Hunter between the acts was highly approved by the audience. Next week, Coon Hollow.

At Other Playhouses.

MANHATTAN BEACH.—The Castle Square Opera company is appearing here this week in Faust and The Bohemian Girl. Frank Daniels will appear next week in The Ameer.

HERALD SQUARE.—The Cadet Girl continues to good business.

DEATH OF JULIETTE NESVILLE.

Juliette Nesville, known in England, France and America as an unusually clever singing comedienne, died suddenly in Paris on July 26, aged thirty years. Miss Nesville was born in Paris and received her early education at a French convent, after which she was sent to a convent at Clapham, England. Having completed her studies there, she entered the Paris Conservatoire, and there, when sixteen, she won the second prize for comic opera. Her first professional engagement was as a page in Sarah Bernhardt's production of Jeanne d'Arc in January, 1890. The next month Miss Nesville was engaged for the Folies-Dramatiques Theatre, where she originated the title-role in Ma Mie Rosette, and also sang in La Fille de l'Air, L'Egyptienne and other operas. Her success was so great that she was selected to play Miss Helyett in the production of that operetta in Brussels.

It was during this engagement that Charles Wyndham, who had secured the English rights to Miss Helyett, saw Miss Nesville in the part and was so delighted with her that he engaged her to take the same part in Miss Decima, as the operetta was called in England. Speaking English with a charming French accent, Miss Nesville more than duplicated her Brussels success when she made her debut in London. After the run of Miss Decima she remained in England, and appeared in The Triumph of the Philistines. Then she joined George Edwardes' forces and came to America as a member of his company that presented The Gaiety Girl at Daly's Theatre here, opening on Sept. 18, 1894. Miss Nesville took the role of Mina, and her charming manners and pretty voice brought her into immediate prominence. She again came to this country in 1897, playing Juliette Belleville, in In Town, that was presented at the Knickerbocker Theatre on Sept. 6.

After returning to England, Miss Nesville appeared for a time at the music halls, singing some of the songs that she had made popular. Her last London performance was as Suzette in The Elixir of Life, produced at the Vaudeville Theatre, Sept. 9, 1899. She then returned to her native land, and filled an engagement at the Folies-Dramatiques, going thence to Brussels. At the time of her death she was rehearsing with the Mariage Princier, soon to be produced at the Renaissance, Paris.

Miss Nesville's real name was Juliette Lesle. Her father was a well-known Paris restaurauteur.

RHEA'S COMPANION SUCCEEDS.

Marie Michailoff, the companion and lifelong friend of the late Madame Rhea, who last Spring, assisted pecuniarily by friends, opened an apartment house at 63 Rue Galilée, Champs Elysées, Paris, has been so successful in renting her rooms to American and English players that she will continue to keep the house after the Exposition closes. The house is within ten minutes' walk of the Pont d'Alma entrance to the Exposition, and is no less convenient to the principal places of interest of the city itself. Last week THE MIRROR received letters from Alberta Gallatin and Erroll Dunbar, both of whom write to recommend the place to their fellow players, and to praise the hospitality and kindness of Mlle. Michailoff.

THEATRE LICENSES.

A new license law, to take effect Oct. 1, 1900, was passed by the City Council of Portland, Ore., Aug. 3. Under the provisions of this law theatres where reserved seats are sold for less than 75 cents are to be taxed $25 a quarter; theatres 75 cents or more, $37.50 a quarter. Bill-posters are taxed $25 a quarter.

The borough authorities of Tarentum, Pa., have passed an ordinance fixing the theatre license at $60 a year, payable semi-annually in advance. Violation of the ordinance carries a penalty of a fine of not less than five nor more than twenty-five dollars.

OBITUARY.

James Vincent, an Irish comedian, whose stage career had been long, died in Brooklyn yesterday. He made his debut in this city at the old Olympic Theatre on Jan. 2, 1874. The house was devoted to variety, and Mr. Vincent appeared in a sketch called An Object of Pleasure. He remained at the theatre for several seasons, doing his specialty and playing in the farces that formed part of the programme. In 1879 he was a member of Rice's Evangeline company, playing King Boorlooboola Gah, and was seen at the Lyceum Theatre, in this city, during an engagement beginning on June 6. He was also in the cast of H. C. Jarrett's Cinderella, produced at Booth's Theatre Oct. 12, 1880. His next engagement was with the Rentz-Santley company, with which he appeared at the Windsor Theatre Feb. 14, 1881. During the season of 1884 he was a member of H. C. Miner's The Silver King company, that played the Mount Morris Theatre, in this city, week of Aug. 30. From 1886 to 1890 Mr. Vincent supported the late Pat Rooney in his starring tours in Pat's Wardrobe, and was seen in New York city frequently. Subsequently he supported Charles T. Ellis in Count Casper, being in the first New York production of the play at the New Park Theatre April 18, 1892. Mr. Vincent had been latterly a member of Andrew Mack's company and had acted as Mr. Mack's stage-manager. He played Larry Donovan in The Ragged Earl during the season of 1898-99, and McCarthy in The Last of the Rohans the past season.

Harriet F. Weyburn, mother of Edward C. Weyburn (Ned Wayburn), died on Aug. 10 in Chicago, of consumption. She was the wife of Elbert D. Weyburn, a wealthy manufacturer of cloth cutting machines. A second son, Ralph B. Weyburn, is prominent in art circles in Chicago, being at one time teacher of the life class at the Art Institute there. Funeral services were held on Aug. 11 and the interment was at Oakwood Cemetery, Chicago.

Harry W. Hall, of Malden, Mass., was drowned off the State bath house, Revere Beach, Mass., last week. He had been siezed by an epileptic fit and life was extinct before he could be reached. He had an unusually fine tenor voice, and appeared in several of the opera companies organized by John Stetson, and was in Robin Hood when the Bostonians first produced it, but the fact that he was subject to fits prevented his advancement. He was forty-three years old.

Samuel Astrap died in Providence, R. I., on Aug. 7, aged sixty-five years. He was a Shakespearean reader of note and a devoted friend to the theatrical profession. He had been for years unable to devote his time to his favorite pursuit, as the illness which caused his death had kept him confined to his home. A widow and four daughters survive, one daughter being known professionally as Emma Bell.

James Flynn, a variety actor, whose real name was Timothy Christopher Kelleher, died at his home in Brooklyn Aug. 9, of consumption. He was formerly a member of the team known as Flynn and Walker, but of late had been playing alone. His last engagement was with T. W. Dinkins' company last season. The remains were buried in the Actors' Fund plot in Evergreens Cemetery.

Mary A. Leman, widow of Walter Moore Leman, a member of the old stock company of the California Theatre, died on Aug. 1 in San Francisco, aged ninety-two years. A daughter, Mrs. M. E. Ferguson, survives. The remains were interred in Mount Calvary Cemetery, San Francisco, on Aug. 3.

Della Beck, known as "Della, the Fat Lady," died recently at New Kensington, Pa., aged twenty-eight years. Her weight was 400 pounds, and she had traveled with the Barnum and Forepaugh circuses and had appeared in many museums.

Al. Jenkins ded on June 26 at Richmond, Va., aged twenty-two years. He joined George H. Adams in his sketch in 1898 and played nearly two years with him. His death was caused by pulmonary disease. A widowed mother and two sisters survive.

OPENINGS.

A Romance of Coon Hollow, in Baltimore, on Aug. 13.

Oliver Scott's Minstrels, at Marietta, Ohio, on Aug. 9.

Charles E. Blaney's Across the Pacific, at Hartford, Conn., on Aug. 15.

Rose Watson, supported by the Frye Dramatic company, will open the season of the Wilmington, Del., Academy of Music on Sept. 3.

Robert B. Mantell in A Free Lance, at Trenton, N. J., on Sept. 3.

Dave B. Levis' Uncle Josh Spruceby (No. 1) opened in Chicago on July 28. The No. 3 company opened on Aug. 6 at Woodstock, Ill.

Andrew Mack in The Rebel, at the Academy of Music, New York city, on Aug. 20.

The Christian (Western), at Kingston, N. Y., on Aug. 27. The Christian (Eastern), at Meriden, Conn., on Sept. 1.

Charles Leyburne's Bon Ton Stock company (Eastern), at Carlisle, Pa., on Aug. 23. The Western company will open at Owosso, Mich.

The Hottest Coon in Dixie, booked by Will H. Barry, opens the season at Havlin's Theatre, St. Louis, on Aug. 19.

Fred E. Wright will open the season of A Trip to Chinatown at Elizabeth, N. J., on Aug. 30. The tour will include a trip to the Pacific Coast.

NOTES OF NEW THEATRES.

The new Oil City, Pa., Opera House will probably be ready for opening Dec. 1. The theatre was designed by Joseph Brunot, and will be managed by George H. Verbeck, of Kane, Pa. The building measures 100 x 58 feet, and will be three stories high, Romanesque in design and constructed of brick and stone. There will be a parquet, balcony, gallery and eight boxes. The stage will be 58 feet wide, 30 feet long and 48 feet high. Gas and electricity will be used for lighting. Every possible precaution against fire will be taken.

It is rumored here that L. M. Crawford, of Topeka, will erect a theatre at Leavenworth, Kan., in the near future.

GOSSIP OF THE TOWN.

Louise Mackintosh, a clever character actress, has just returned from a ten weeks' Summer season with Walter Clarke Bellows' stock company at Denver. Miss Mackintosh made one of her greatest hits as Mrs. Lorimer in The Moth and the Flame, in support of Kelcey and Shannon. She is up in over a hundred plays, has a fine wardrobe, can play heavies or grand dames when necessary, and only accepts joint engagements with her husband, Robert Rogers, the comedian. This is their third year of successful joint engagements.

Harry Corson Clarke leaves to-morrow (Wednesday) for Chicago to begin rehearsals in What Did Tomkins Do.

Addison Pitt, who has been on a yachting trip, returned last week.

Laura Cubitt, who has been spending the Summer in Atlantic City, returned to town last week to remain at the home of her parents until the opening of the season.

Richard Mansfield's company are rehearsing Henry V. at the Criterion Theatre.

Down at Midland Beach this week the Summer opera company appear in Fra Diavolo.

W. V. Lyons, correspondent of THE MIRROR at Waco, Tex., contributed one dollar last week to THE MIRROR correspondents' collection for the Actors' Home Fund.

Percy Lyndall, who a few years ago brought over Charley's Aunt from England and played it here for several seasons, returned to America on the *Mesaba* yesterday.

Vincent Sternroyd, after an absence in England of five years, returned to New York yesterday on the *Mesaba*, to take a position in E. H. Sothern's company.

Mabel Bouton, at one time a member of the Della Fox company and well known in the profession, was taken to Bellevue Hospital last Sunday night and placed in the insane pavilion. She has been ill for some time at the Presbyterian Hospital, but only recently has she given evidences of insanity.

Jean Chamblin, who was a member of Mrs. Fiske's company last season, has been engaged for the Dearborn Theatre Stock company, in Chicago. Miss Chamblin is to play the second parts. She is an actress of talent and intelligence, and she will doubtless become a favorite with the Chicago public.

Sarah Bernhardt and Constant Coquelin will sail for New York on Oct. 27.

C. Arthur Williams has resumed his post as dramatic editor of the Houston, Tex., *Post*, a place he has held during the past three seasons.

The Rose of Persia company arrived here on Saturday from London. They will open at Daly's Theatre on Sept. 6. John Le Hay heads the company, and Richard Barker is in charge. Horace Sedger, the London manager, arrived on the same ship.

Belle Armstrong, of the Casino company, underwent a successful though serious surgical operation in this city last week.

MATTERS OF FACT.

Ena Chalmers may be permanently addressed at 99 Dustin Street, Allston, Mass.

Some good open time during the best part of the season may still be had at the Hartford Opera House, Hartford, Conn.

Eugene Wellington, a thoroughly experienced and capable road manager, is open for offer as agent or manager.

Mr. and Mrs. George C. Hamilton, an excellent pair of entertainers, each with a specialty that never fails to please, can still be secured by a good attraction for the coming season. They were one of the features of the Hyde Comedians last season.

M. J. Murphy is summering at Far Rockaway. To keep time from hanging heavily on his hands during the hot months he has assumed the post of acting editor of the Far Rockaway "Journal."

Joe Harrington, the comedian, who has been playing Joseph J. Flynn's circuit of parks for the past two weeks, is at liberty and may be addressed at 210 West Forty-second Street.

Emil Hewsel, whose German comedy work has won him particular note, is at liberty. His address is the Lawrence Opera House, Lawrence, Mass.

John B. Arthur, the manager of the Park at Green Bay, Wis., says a good opera or repertoire company can be assured of good business for weeks beginning Aug. 19 and 26.

Clint Ruby, of Madisonville, Ky., opens his new house there on Dec. 15. The stage floor is 30 x 57, the seating capacity is 850, and the population of the town 4,000.

Thomas Preston Brooke and the Chicago Marine Band are booked by the Central Lyceum Bureau, of Rochester, N. Y., and Chicago, for a twenty weeks' tour. Mr. Brooke warns managers of theatres throughout the country desiring to book his band that they can only do so through his exclusive tour managers, the Central Lyceum Bureau; also that the title of his attraction is Brooke and His Famous Chicago Marine Band.

Margaret Wilkes, who is acknowledged to be clever in juvenile and ingenue roles, is disengaged, and should be addressed at 224 West Forty-fifth Street.

Clarksburg, W. Va., will be the location of the county fair which will be held on Sept. 3, 4, 5 and 6. T. T. Wallis, the president, is looking for an open-air attraction.

Charles E. Holton, who manages the Grand Opera House at Salem, O., and the New Leetonia, at Leetonia, O., has open time at both houses in November, December, January, February, March, April, and May. All letters should be addressed to the home office, at Salem, Ohio.

Carlo, Ill., is conceded to be one of the best one-night stands in Illinois. Bennett and Williamson succeed Sol. A. Stiver as the managers of the Opera House. The city has a population of 20,000 to draw from, and the house a seating capacity of 1,400. A first-class attraction is wanted to open the house on Sept. 1.

Mabel Dixey, who recently joined Eric Hope's company at the Newport Casino, made a distinct success as Nelly Morris in The Councillor's Wife.

Maud Sinclair, who has been visiting her family in Michigan for the Summer, has returned to New York, but has not yet settled her plans for the coming season.

E. J. Rowe, 735 Woodward Avenue, Detroit, Mich., has some open time at the New Auditorium, Port Huron, Mich.; also at the twenty-five theatres comprising his circuit in Canada.

William J. Romain, whose excellent work in leading and juvenile parts is well known, has not yet signed for next season.

John Daly Murphy, who last season played J. E. Dodson's original part in Because She Loved Him So, and is the present comedian of the Salisbury Stock Company at Milwaukee, is open to offers for next season.

The fair week, Sept. 24 to 29, is open at Huntington, Ind., and the Harter Brothers want a first-class repertoire company carrying a band, for this week.

The Man of Gold is the title of a four-act play, a dramatization of a French novel, which the adapter, A. Pierra, will let on royalty or sell.

Dan Collyer, not having signed for next season, is open to offers. He may be addressed at 488 St. Nicholas Avenue.

Founder Bradley, of Asbury Park, has given Manager Morris, his choice of Educational Hall or The Auditorium, to play the attractions he has booked for the season.

Harry Sellers, who will direct the tour of A Rag Time Reception, will introduce several pantomime tricks in the new edition, a feature with which he is thoroughly familiar through his long association with the late George L. Fox.

REFLECTIONS.

May Isabel Fisk is pictured above as she appeared recently in one of her own monologues, Put to the Test. As an actress Mrs. Fisk has won her way into popularity through a number of performances of her comedies, in which she played the chief roles; and as an author she is widely known by her many short stories that have appeared in the magazines and in book form. Among her dramatic compositions are A Pair of Bellows, a two-act comedy that was produced successfully at Carnegie Lyceum; Put to the Test, a monologue; and a new vaudeville sketch that is soon to be produced at Proctor's Theatre. Besides her literary work Mrs. Fisk teaches elocution, physical culture and fencing, and coaches players both professional and amateur. The latest product of her pen is a volume bearing the title "The Repentant Magdalen and Other Stories," published by Zimmerman, New York. The tales are delightfully told—full of color and dramatic action—and it is Mrs. Fisk's intention to turn several of them into plays. The principal story in the book, "The Repentant Magdalen," which treats of student life in Paris, is especially entertaining, and shows Mrs. Fisk's knowledge of the Latin Quarter and its types. Mrs. Fisk is now in the Adirondacks completing a short play, a farce and another collection of stories.

Broadhurst Brothers' What Happened to Jones company begins its tour Sept. 13. Their Why Smith Left Home company opens at Norwich, Conn., Sept. 1, and their company, headed by George C. Boniface, Jr., and Gus Pixley, in The Man from Mexico, commences its season at Wilmington, Del., Sept. 10. The last named company will be managed by Charles Barton, with W. C. Boyd in advance, and the tour will embrace California and the Southern States.

Owen Davis, having recovered from his recent accident, has returned to the city, and is rehearsing Reaping the Whirlwind, which will open during the next two weeks under direction of John M. Cooke and William P. Cullen.

John M. Cooke and William P. Cullen are arranging to produce in January an operatic extravaganza, The Pride of the Ballet. Book and lyrics are by John M. Cooke, music by Emil O. Wolff, of Pittsburg. The production will employ forty or more people.

The At Piney Ridge company will begin rehearsals Aug. 15, and will open at Elmira, N. Y., Aug. 27.

The Royal Prisoner, under the management of Albert Mellen, begins its season Sept. 27.

George F. Baker, who is to star this season in his own play, A Rogue's Honor, returned from a long European trip, on the *Etruria*, on Sunday. His tour will begin Nov. 5.

Alice McGill will close a special engagement of three weeks as soubrette with A. Q. Scammon's Side Tracked on Aug. 18, when she will return to New York to meet her sister, Gertrude Dion McGill, who has returned from the South.

The betrothal of Blanche Griffin, step sister of Mrs. Antonio de Navarro (Mary Anderson), and Herman G. Herkomer, the artist, has been announced.

Alberta Gallatin has returned to New York after a two months' vacation in Europe. Miss Gallatin saw the Passion Play, and succeeded in engaging accommodations while in Oberammergau at the home of the peasant who impersonates Christ.

Maude Lillian Berri, of the Castle Square Opera company, is greatly distressed over the absence of news from her sister, Mindora Berri, who is a missionary at Chefoo China. No word has come from her since the beginning of the Boxer outbreak.

The chorus of the Metropolitan English Grand Opera company will begin rehearsing Faust, Tannhauser and Mignon on Sept. 1. These operas will constitute the repertoire for the first week of the season, beginning Oct. 1. The ensemble rehearsals of the entire company and the orchestra will begin in the second week of September.

Elsa Marny, a young contralto who has been brilliantly successful in Europe, will make her American debut this season as a member of the Metropolitan English Grand Opera company.

Carrol Marshall is ill at the Waldeck Hospital, San Francisco.

Mrs. B. S. Spooner has added A Soldier of the Empire, The Little Witch, Marjery Daw, A Wife's Peril, Uncle Daniel, The Phenix, and the Kate Claxton version of The Two Orphans to the repertoire of the Spooners, Edna May and Cecil. Claude Gillingwater has been engaged to stage the new plays.

Chauncey Olcott sailed from Europe on Saturday, homeward bound.

Captain Basil Hood's Ib and Little Christina, successfully presented in London by Martin Harvey, will be played at the Madison Square Theatre on Sept. 10 as a curtain-raiser with The Husbands of Leontine.

Julia Stuart, for the past two seasons leading lady of the Dearborn Theatre Stock company, Chicago, has been secured by Liebler and Company to play Glory Quayle in The Christian, touring the West.

Helen Guest, who has been in Boston for several months, returned to the city last week.

Minna Phillips, an Australian actress and prima donna, who has appeared with success in J. C. Williamson's and George Rignold's companies, is now in New York. This is her first visit to this country and she may remain here permanently.

Among the several members of the profession that arrived in New York yesterday (Monday) morning on the *Mesaba* were Reginald Roberts and Arthur Lawrence, both of whom have spent the Summer in England and on the Continent.

THE STOCK COMPANIES.

The Voice of the Bell, a new melodrama by Sutton Vane and Arthur Shirley, in four acts and eight scenes, was produced for the first time in America by the McCullum Stock company at McCullum's Theatre, Portland, Me., last week. Manager McCullum provided the play with eight complete sets of special scenery, several scenes being the most elaborate ever shown at his theatre. The production was highly praised and Portland theatregoers filled the house at every performance. Opinions differed as to the merit of the play, but the critics and patrons were unanimous in praise of Stephen Wright, who played James Pengarth, the leading role. The Voice of the Bell is conventional in plot. The murder of an old man by his foster-son, and the arrest of his real son, who is accused of the crime, forms the principal incident of the story. It is the character of Pengarth, the foster-son, that is interesting. He is a bellringer in the village church, and, after the murder, imagines he detects in the tones of the bells an accusation. This hallucination is developed through the second and third acts and culminates in a skillfully conceived mad scene in the fourth act, concluding with the death of Pengarth. Stephen Wright gave an intensely dramatic performance, and to his efforts were principally due the success of the play. The other members of the company all did excellent work, especially Robert Wayne as the accused son, Lorle Eddinger in the ingenue role, and Genevieve Reynolds as the mother.

William Stuart, who is playing a Summer engagement with the Gem Theatre Stock company, Peak's Island, Me., has signed for the comedy roles with the Boyle Stock company, Nashville, Tenn., opening Sept. 17.

May Hosmer, who has been leading woman of the McCullum Stock company, has returned to town.

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During the week of July 30 Too Much Johnson proved the banner week of the season, as presented by the Gem Theatre Stock company, Peak's Island, Me. Willis Granger made a distinct hit as Augustus Billings. Charles Craig added strength to the production by a thoroughly artistic performance of Joseph Johnson. Mons. Dathis was capitally impersonated by Richard Bennett. Lawrence Eddinger's performance of Francis Faddish was effective, and William Stuart was good as Harry MacKintosh. George Osbourne, Jr., and Barton Drew gave a fine performance of their respective parts. Teresa Maxwell made a charming Mrs. Augustus Billings. Myrtle May gave a very sweet and dainty performance of Lenora Faddish, and Carrie Clarke Ward again added to her popularity in the clever portrayal of Mrs. Batterson.

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At the Star Theatre, Buffalo, N. Y., Sylvester Maguire's Criterion Stock company presented for the last week of its season, Aug. 6-11, John Hare's version of Caste, opening before a large audience. The honors of the performance easily went to T. C. Valentine, Anne Sutherland, Laura Nelson Hall and George Friend. Mr. Valentine's Eccles was a splendid bit of acting. Miss Sutherland won the sympathies of the audience as Esther, and Miss Hall's Polly Eccles was declared to be the best portrayal she had given here. Mr. Friend's Sam Gerridge was capital. Joseph Kilgour and Mace Greenleaf as Captain Hawtrey and George D'Alroy, respectively, appeared to excellent advantage. Lillian Schovelin's Marquise de St. Maur was well done.

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The stock company at the New Grand, Boston, opened its season Aug. 6. Severin De Deyn and Mildred Hyland head the company this season. Crimes of a Great City was adequately presented on the opening night to a large and pleased audience. The policy of the house this season will be to present the best melodramas and comedy dramas obtainable.

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John Steppling has signed for the leading character comedy parts with the Morosco Stock company, opening as Colonel Sapt in The Prisoner of Zenda at Los Angeles, Sept. 9.

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Manager Charles W. Young, of the Lake Casino Stock company, St. Joseph, Mo., has engaged Robert Conness as leading man, to take the place of George Farren, who goes to the Auditorium Stock company, Kansas City.

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Francis Russell has been engaged for the Schiller Stock company.

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The Newark Stock company will begin rehearsals Sept. 3, and will open the season Sept. 18.

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San Antonio, Texas, is to have a stock company this season, under the management of Fate Goodbar. The company has been formed by the Packard Exchange and will open Sept. 1.

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Blanche Seymour has been re-engaged to play ingenues and soubrettes with the Baldwin-Melville Stock company, New Orleans.

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The Summer stock season at the Lyceum Theatre, Rochester, N. Y., closed last Saturday night, after eleven weeks of good business. Camille was the play produced the last week, with Miss Jessie Bonstelle in the title-role. This is by far her best character. In the last four years Miss Bonstelle has played the part in Rochester in about fifty performances. Competent critics have pronounced her equal to Nethersole or Modjeska in this great role, and she certainly plays it more effectively now than ever. Orrin Johnson made a spirited Armand, presenting the character with a fine conception and showing rare tact and discrimination in his work. Mr. Johnson has completely won the Rochester theatregoers by his splendid work week after week. A. H. Stuart gave a most artistic portrayal of M. Duval. Good performances were also given by Everett King, Woodley Musson, Albert Morrison, Frederick H. Haak and Misses Cowgill, Wycherly, Ring and Macomber.

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Milwaukee last week underwent the only severe hot wave that has struck that town during the current Summer. It had some effect on the business at the Academy, where the Thanhouser players were presenting Aunt Jack; but Manager Thanhouser's rare good fortune in having a farce on the boards helped to overcome the adverse action of the thermometer and audiences were larger than might have been looked for. The noteworthy feature of the week was the return to the company of Edgar Baume, who had been absent for several months playing in Eugenie Blair's company. He was greeted with a phenomenal burst of enthusiasm, his host of friends evidently being anxious to leave no room for doubt in his mind that he was very welcome. In the leading role he appeared to excellent advantage. John M. Sampolis demonstrated that he could do light comedy as well as heavies, and R. C. Chamberlin and William Yerance as Berkley Brue and Jufflu achieved real hits. As Aunt Jack Miss Taylor was in the kind of role that perhaps fits her personality best. The remainder of the cast included Donald Bowles, Colin Campbell, Lulu Hastings and Antoinette Walker. Lee Baker, who will play heavies during the coming season, has started rehearsals with the company. Verne Castro, Kate Woods Fiske and Albert J. Morrison are expected about Aug. 14. Manager Thanhouser has engaged Bart J. Ruddle as press agent for the coming season, in place of Burton E. Emmett, who goes to the Davidson Theatre in this city to act as press agent.

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Helen MacGregor will shortly become a member of the Morosco Stock company, San Francisco.

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Anna Hollinger, who last season played in Blue Jeans, will become a member of the Boyle Stock company, Nashville, on Aug. 27. Last week, prior to Miss Hollinger's departure from her home at Marion, Ind., a successful testimonial benefit was given for her.

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Drew Morton and Ida Glenn have been engaged for the Girard Avenue Theatre Stock company, Philadelphia. Mr. Morton will be stage-manager.

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Frank Peters has been re-engaged for the Forepaugh's Theatre Stock company.

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Madeline Lack and Frank Lyman have signed with the Meffert Eagle Stock company, Louisville.

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Henry Alexander has been engaged as character actor and principal comedian with the Clemens Stock company for the coming season.

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Paul Gilmore left for Denver last week to join the stock company at Elitch's Gardens for a three weeks' engagement, during which he will be featured in a new version of Monte Cristo. He is to star the coming season in Under the Red Robe.

THEATRE FIRE AT ASBURY PARK.

In a fire at Asbury Park, N. J., early Sunday morning, the Park Opera House, the Gibson Hotel and several buildings were destroyed, and a number of actors who were stopping at the hotel lost their personal property.

The fire originated through the overturning of an oil stove in a private residence in the rear of the theatre. The flames spread quickly to the Opera House, that was of wood, and to the Gibson Hotel. The guests had no time to save their effects, and the members of Morrison's Faust and A Stranger in a Strange Land companies lack practically all their belongings. The scenery and costumes of A Stranger in a Strange Land were burned in the theatre. The company was to have opened its season to-night.

The loss on the Park Opera House is estimated at $16,000, with $12,000 insurance. The building was owned by John Casalle, of Newark, N. J., and managed by W. H. Morris.

KELLERD'S NARROW ESCAPE.

John E. Kellerd and Bessie Clarke, the seventeen year old niece of J. I. C. Clarke, had a narrow escape from drowning in Merriwold Lake, Sullivan County, N. Y., on Thursday. Mr. Kellerd is spending the Summer at the Lake as the guest of Mr. and Mrs. Charles Klein, studying his role in The Cipher Code, of which Mr. Klein is the author. While swimming in the lake Mr. Kellerd undertook to take Miss Clarke, who cannot swim, into deep water. The young woman lost her head and held tightly to Mr. Kellerd in a way that dragged him below the surface and held them there for a dangerous period. Friends in a boat nearby hastened to their rescue, and one of the party managed to unfasten the grasp of the girl. She was rowed ashore. Mr. Kellerd was so overjoyed at the deliverance that he insisted upon swimming ashore unaided. When he reached land his excitement relaxed and he fainted.

ACTOR MISTAKEN FOR PUGILIST.

Paul F. Nicholson, Jr., had a funny experience recently, while playing an engagement at Akron, O. Some local "sport" saw him sitting in a cafe and mistaking him for a certain Mr. McCoy, of New York, shouted, "Say, fellers, dere's de 'Kid!'"

The sport insisted upon shaking the comedian's hand, and asked him several questions about his match with Corbett. Nicholson and his friends were much amused, and kept up the joke. He introduced Lawrence Crane as his manager, and in a short time the two men were surrounded by open-eyed "rubes," who insisted on frequent "treats."

When Nicholson and Crane started for the station they were followed by a crowd that cheered lustily as the comedians bowed their thanks from the car platform.

EDDIE CORBETT TAKES A WALK.

Eddie Corbett, who has made the fame of many a comic opera divinity by his press stories, appeared on Broadway yesterday for the first time in several months. He spent the Summer in a remote and sequestered part of the Catskills. Last Thursday he set out afoot for the Rialto, and reached here on Sunday, having walked the entire distance—a paltry 120 miles. A little stroll like this is nothing to Mr. Corbett, whose walking muscles are equal to his imaginative faculties in development.

CIRCUS MAN KILLED AT TIEN-TSIN.

Manager Pfleuger, of Warren's Circus, is reported to have been killed by a stray bullet at Tien-Tsin, China. The circus has been touring the Orient for some time, and reached Tien-Tsin on June 14, having come up from Taku with the first contingent of Russian soldiers. The troops made themselves comfortable on the trip by riding in the wagons and cages. The circus did big business during the siege of Tien-Tsin.

PROFESSIONAL DOINGS.

Robert Rogers, who plays high comedy old men so well, and who will be remembered as Lord Montyghal in the Fourteenth Street Theatre production of The Great Ruby, has just returned from a ten weeks' Summer season in Denver with Walter Clarke Bellows. Mr. Rogers' greatest hit this Summer was as Peter Amos Dunn in Niobe. He has a repertoire of one hundred and fifteen plays, and he accepts only joint engagements with his clever wife, Louise Mackintosh.

Of Jules Murry's attraction, Morrison's Faust (Western) is now rehearsing at Asbury Park; Morrison's Faust (Eastern) will begin rehearsals at the same place next Monday, and on that date Neil Burgess will begin rehearsals of The County Fair in Boston. Lewis Morrison is superintending the rehearsals of Faust.

Manager W. S. Butterfield is making arrangements for the appearance of William Bonelli in An American Gentleman at a New York theatre at an early date.

R. B. Mantell arrived from Europe last Friday looking well and hearty. Manager Hanley says that rehearsals of A Free Lance will begin next week at Montclair, N. J. Marie Booth Russell, David Young, John Hickey, William Mooney, and Francis Conlan, of The Dagger and the Cross company of last season, will appear in A Free Lance. William J. Hanley will be business-manager of the enterprise.

Kate Wilson, assistant secretary of the Actors' Society, is spending her Summer vacation at Bayside, L. I.

The rehearsals of Roland Reed's company in A Modern Crusoe are progressing favorably under direction of William Seymour, who has devised several novel scenic effects for the production.

Aida Blair, who played La Colombe successfully in the Atlantic City production of Woman and Wine, returned to the city and was immediately engaged for Olive De Carteret in Sporting Life next season.

Rehearsals of The Floorwalkers started on Aug. 7 at Detroit. The principals in support of Ward and Vokes will be George Sidney, Burt Haverly, James Fauson, John W. Early, James E. Thornton, Louis Powers, Lucy Daly, Marguerite Daly-Vokes, Nellie Parker, Madeline Bird, Inez Burke, and Josie Daly. The chorus will consist of twenty young women and six young men, the music being still in charge of Herbert Dillea. The season opens at Hamilton, Ont., on Aug. 23, the advance interests being in the hands of Charles R. Sturges for the sixth consecutive year.

Flynn and Mack's A Bell Boy (Eastern) will start rehearsals about Aug. 15 in the city, opening about Aug. 22. The cast will include James J. Fulton, C. E. Barry, Clark and Gandy, Frank Munroe, Clifford Gordon, Charles Renfro, William A. Lotti, William E. Harte, Blanche Crespo, Eva Swinburne, Bessie Parker, Bernice Harte, Etta Francis, Florence Hayes, Marion Stuart, Kathrin R. Roberts, Queenie Van, and The Bell Boy Quintette.

Pat Chappelle's new farce, A Rabbit's Foot, is in rehearsal at Lakeview, N. J. The season will begin at Paterson, N. J., on Aug. 20, under management of Nick Roberts. In the cast are the Jacksons, Ben Hunn, Brandow and Arlington, William S. Levard, Davis and Davis, E. W. Pickett, Cissel and Mines, Allie Brown, Hillman and Hasbrouck, S. C. Epps, R. H. Barnett, Hardgraves and Watkins, and Frank Clermont.

Munro and Sage's The Prisoner of Zenda company is completely organized and will begin rehearsals at the Lyceum Theatre Aug. 27.

Robert Campbell will be associated with George H. Brennan and Walter Jordan in the management of The Village Postmaster.

Mr. and Mrs. Harry M. Blake, who have been at their home in England and have visited the Paris Exposition during the past three months, were passengers on board the *Nebraska*, which arrived from England last week.

Lillian Nordica, by decision of a local justice recently, was sustained in her protest against Lee Wilson's motion to vacate an order obtained by her to compel him to give security for costs in his suit against her for $15,000 for alleged breach of contract.

Jean Clara Walters, having resigned from The Dairy Farm company, has signed with the Morosco Stock company. She has returned to New York, where she will rest a few weeks before leaving for California.

Robert Drouet has finished a special five weeks' engagement with the Bellows Stock company at Elitch's Gardens, Denver. He was so successful that the management wished him to play another engagement before returning East. But as he had worked forty-five weeks Mr. Drouet felt that he needed a rest before commencing his season as leading man with Mary Mannering in Janice Meredith, and he and Mrs. Drouet have gone to the mountains for a vacation.

Manager Maze Edwards, of Plainfield, N. J., writes that he will leave his Summer resort on Lake Huron, Mich., on Aug. 16, and arrive home in time to begin his fourth dramatic season at Music Hall on Aug. 21. Manager Edwards also writes that he has entirely recovered his health and is in splendid physical condition. His opening attraction will be Finnigan's 400, which will be followed by Gus Sun's Minstrels on Aug. 24.

Joseph A. Gerspacher, well-known in St. Louis and Minneapolis newspaper circles, will forsake journalism to support Melbourne MacDowell. He will assume the stage name Frederick Kimball.

Professor White, a mind-reader with the Loss' Swiss Bellringers, was handled in lively manner at Stillesville, Ind., on Aug. 7 by Dr. Masters, a local physician. Manager Loss protested, and the doctor promptly stabbed him fatally.

Edward E. Rose and Willis Steell have made the dramatization of Gilbert Parker's novel, "The Battle of the Strong," in which Marie Burroughs will star the coming season, and the management of D. V. Arthur.

Mary Stuart, sister of Julia Stuart, who has not appeared professionally for several seasons, intends to return to the stage. She is a character actress of ability.

F. C. Whitney and Lee Knowles have arranged for an engagement to their Quo Vadis at the Academy of Music, following Monte Cristo.

Edwin [illegible], who has been spending the Summer with [illegible] in St. Joseph, Mo., has gone to Atlantic City to join the Chase-Lister company.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Mr. and Mrs. Tony Farrell, in An American Duke, by Charles Horwitz, heads a bill including Silvern and Emerie, ring experts; Kittie Gilmore and Lillian Maynard, comediennes; Fox and "Foxie," clown and dog; Ellene Jaqua, vocalist and whistler; Fortuni, juggler; Carsello Sisters, musician and dancer; Thurman, card wizard and sketch artist; Dick and Effie Guise, comedy duo; the Craigs, musical artists; Charles Melville and the Fowler Sisters, in What Became of the Burglar; Mr. and Mrs. Ned Bottinere, sugar modeling and magic; Dan O'Brien and Nettie Collins, acrobatic comedy duo; and the vitagraph. Williams and Adams are an added feature.

Keith's Union Square.

The Great Lafayette is in his fifth week. Kathryn Osterman presents for the first time a new sketch, called The Kickapoo. Other features are Clarice Vance (second week); Reno and Richards, comedy acrobats; George C. Davis, comedian; John and Etta Gilroy, comedy duo; Mlle. Christina's dogs and monkeys; Earle C. Way and Madge Maitland, comedy duo; Morton and Elliott, sketchists; Campbell and Dare, musical comedians; Armstrong Brothers, travesty duo; Klein and Clifton, dancers; Doherty Sisters, soubrettes, and the biograph, and the stereopticon.

Proctor's Twenty-third Street.

Mr. and Mrs. Sidney Drew in When Two Hearts Are Won head a bill including Sager Midgley and Gertie Carlisle, juvenile sketchists; Mlle. Emmy's poodles; Chris Bruno and Mabel Russell, dancing duo; Cecilian Four, vocalists; Paley's kalatechnoscope; Chester Blodgett, cyclist; Majonita and Eugene, song and dance duo; Mlle. Carrie, musician; Three Droles, grotesque acrobats; Laura Comstock, comedienne; Emerson and Omeaga, comedy duo, and the stereopticon.

Proctor's Fifth Avenue.

John C. Rice and Sally Cohen in The Kleptomaniacs head a bill that embraces Leon Morris' ponies; James Richmond Glenroy, comedian; Oriskany Trio, acrobats; Three Gardner Brothers, musical act; Callahan and Mack, in Shantytown; Paley's kalatechnoscope; Carrie Behr, comedienne; Barry and Halvers, comedy duo; Colville and MacBride, musical comedy duo; Ziska, magician; Minnie Alton, vocalist; J. Sydney Macy, baritone; Clemence Sisters, vocalists, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Williams and Walker are the stars. Others are Johnson, Riano and Bentley, acrobatic grotesques; Cooke and Clinton, sharpshooters; Gypzena and Roma, novelty duo; Maude Amber, vocalist; Harry and Sadie Fields, comedy sketchists; Joe Conlan, comedian; Paley's kalatechnoscope; Clifford and Dixon, Irish comedians; Simpson and Pittman, musicians; L. Fox, mimic, and the stereopticon.

Hammerstein's Venetian Terrace.

The bill includes the Three Yoscarys, Marzella's birds, Josie De Witt, Ollie Young and Brother, Eleanor Falk, Johnstone Brothers, Caicedo, Hayes and Healy, Brothers Le Moyne, Howard Thurston, Bartho, and William C. Fields.

Grand Central Palace.

Harry Le Clair returns. Others are Seymour Howe and Emilie Edwards, the Willett and Thorne company, Mr. and Mrs. Stuart Darrow, Mamie Remington, Ascott and Eddie, Lola Biggar and Minnie Dreher, Craig and Ardell, and Joe Goetz.

Cherry Blossom Grove.

Ezra Kendall, who is in his third week, heads the bill. Others are the Colinis, Louise Gunning, Ernest Hogan, the Great Everhart, Zeno, Carl and Zeno, La Belle Rita, Russell Brothers, Nat M. Wills, Pat and Mattie Rooney, Nellie O'Neil, Four Emperors of Music, Les Charmeuses, the Morello Troupe, Master Joe Santley, and Marwig's ballet, The Doll's Revel.

Lion Palace.

The attractions are Clifford and Huth, Three Livingstons, Ben Harney, Mr. and Mrs. Dan Hiatt, the De Muths, Nellie Burt, George Halder, Swan and Bambard, W. C. Held, Kherns and Cole, Professor Schlitz, Anne Conrad, the Farleys, and Edward Quinn.

Casino Roof-Garden.

The Casino Boy, the female minstrels, and Mlle. Alma in a posing act are the attractions.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lafayette continued to hold the big-type position on the bill, and he once more demonstrated his versatility by introducing several changes in his act. The most notable of these was the production of a bowl filled with fire instead of water. While the stage was darkened he fooled the audience by shaking an illuminated cloth and emerging from under it as a Spanish dancer. He also changed his Sousa impersonation by making love to a dummy in time with the march. This trick is very amusing. Arthur Dunn and Clara Belle-Jerome, supported by the celebrated Dunn golf trousers, were seen in their perennial back-talk sketch, The Messenger Boy. Frank Buoman and Rose Adelle made a decided hit in Mr. Buoman's cleverly arranged sketch, The Door Key. It is funny from first to finish, and the Dutch rag-time encore brought them applause from all parts of the house. Clarice Vance, the Southern singer, sang "I Can't Tell Why I Love You," and two new coon songs, with much success. Miss Vance has plenty of magnetism, and never fails to make a deep impression whenever she appears. She never bothers introducing what is popularly known as "coon business," in her songs, and that is probably one reason for her great popularity. A musical troupe, called the Willis Family, made their American debut. Three young men and two girls make up the little company. They began with a selection from the Mikado, using piano, violin, viola, flute and harp. Then came a piano and violin duet; a flute solo and a banjo quartette, with fife and drum attachments, the girls appearing in Scotch costume. For an encore they played a very pretty arrangement of "The Blue and the Gray" on mandolins and guitars. The act is refined and extremely pleasing. Mlle. Christina and her educated monkeys were also newcomers from over the water. The little animals are splendidly trained, and caused no end of amusement with their funny tricks. They do gymnastic tricks of a difficult nature, and one of them is an expert trapeze performer. Two smart dogs and a cat were also introduced in the act, which is one of the best of its kind ever seen here. Dorothy Neville was seen in her monologue, As It Happens, and her various imitations met with marked favor. Others were the Three Merrills, Lorens and Halpin, McFayden and Royal, Gallagher and Barrett, Wilson and Leicester, and Crawford Sisters. The biograph and stereopticon had new views.

PROCTOR'S TWENTY-THIRD STREET.—Williams and Walker led the procession in the act seen the week before at Keith's, and Grace Huntington, assisted by Clarence Heritage and Frank E. Camp, presented Checkmate, done a week earlier at the Fifth Avenue, both scoring well. Carrie Behr sang a few songs pleasingly; the Gardner Brothers were happy in their musical act; Harry and Sadie Fields depicted humorously the East-Side Hebrews; and Barry and Halvers were very favorably received in their capital turn. Others in the list were Callahan and Mack, Starkey and Martelle, Frank J. Shea, Ziska, Minnie B. Alton, Prof. L. Fox, Paley's kalatechnoscope, and the stereopticon. Business continued good.

TONY PASTOR'S.—Sager Midgley and Gertie Carlisle "kidded" the audiences entertainingly. Nan Lewald, assisted by Joseph Trotter and Louis Frohoff, presented A Friendly Interview, which was called The Deputy Sheriff, when it was seen at the Palace a short time ago. One of the most pleasing numbers on the bill was a new comedy sketch by Claxton Wilstach, called The Bifurcated Girl, presented by Minnie Allen and W. H. Murphy. The skit is called A Vaudeville Mystery, and is a cleverly arranged hodge-podge of funny incidents. Mr. Murphy appears as a theatrical agent in search of victims. A girl appears, who hands him $10,000 which he promptly nails to the table. They then run through a series of travesties, one of which is a burlesque on the arena scene in Quo Vadis, and is excellently done. Miss Allen sings to her own guitar accompaniment, and Mr. Murpuy does a very amusing shaving scene. The sketch winds up with a novel and original bit of business, in which the old museum illusion of the bodyless head is worked in cleverly. The upper part of the girl's body is seen in a cabinet, and her skirt walks off the stage to the accompaniment of cake-walk music. Mr. Wilstach deserves praise for having produced an up to date and cleverly written act, and Miss Allen and Mr. Murphy made separate and distinct hits in it. Belle Gordon, the bag-puncher, fresh from her European success, was warmly welcomed, and showed that she has not forgotten how to handle the gloves. The Engstrom Sisters sang and danced in a pleasing way. More or less diverting were the acts of Ben Harney, Edyth Murray and "Strap" Hill, Morrell and Evans, Lizzie Mulvey and Pearl Inman, Melville and Conway, Ford and Dot West, Fredo and Forrest, Cogan and Bacon, and Henry and Young. The vitagraph was retained.

PROCTOR'S FIFTH AVENUE.—Mr. and Mrs. Sidney Drew headed the bill, presenting their sketch, When Two Hearts Are Won, with their customary success. Chris Bruno and Mabel Russell danced very neatly and did a cake walk in proper style. Mrs. Alice J. Shaw and her twin daughters scored a genuine hit in their whistling specialty. Mrs. Shaw is as good as ever and the youngsters are improving all the time. Edmund Day made his New York vaudeville debut in a sketch from his own pen, called An Old Song. The story deals with the visit of an old farmer from Maine to his daughter, who has married a rich man. He finds that she has developed from the sweet little child he had reared into a typical New York society woman. She takes no interest in the old home and the doings of her former neighbors, and consequently the old man is much grieved. He recalls some facts to her, however, and by degrees moves her until she is overcome by the recollection of her childhood days, and the curtain falls on a pretty picture as she plays over an old song for her father. The play is rather serious, but is none the less interesting on that account. It is cleverly written, and affords opportunities for some excellent acting on the part of Mr. Day and his assistant, whose name did not appear on the programme. The sketch made a decidedly favorable impression at every performance. Howard Thurston's clever card tricks, Johnson, Riano and Bentley's acrobatic act, Josephine Harvey's trombone solos, imitations by Gilbert Girard, a sketch called Insomnia, presented by Hageman, Schroeder and James, Maude Amber's smartly sung songs, Simpson and Pittman, the kalatechnoscope, the stereopticon, and the "invisible voice" overture were the other features of a good bill.

PROCTOR'S PALACE.—Kathryn Osterman was the star of the bill and was seen to great advantage in M. H. Lindeman's sketch, The Editor. Its many good points were thoroughly appreciated. Miss Osterman was well supported by Thomas Tuther. Jennie Yeamans, bright, bouncing and breezy, rattled off her sparkling monologue with excellent effect. The acrobatic work of Fritz Young and Emilie Sells was well received. Jennings and Alto introduced the latest rag-time wrinkles. The dancing of the Bicknells proved a pleasing feature. Haight and Dean, Mlle. Garetta's birds, Flo Perry, Ingram and Jacklin's excellently illustrated songs, Wood and Ray, Chester Blodgett, the kalatechnoscope, and the stereopticon were also in the bill.

LION PALACE.—Bettina Girard was warmly welcomed on her return to this resort, where she is very popular. She sang some new songs, all of which met with emphatic approval. Linton and McIntyre scored heavily in A Doctor's Patience. Walz and Ardelle were heartily encored for their clever work in a lively skit. The Five Nosses presented their thoroughly charming musical specialty in a very artistic manner and reaped a rich return in the way of applause. Hickman Brothers, Joe Goetz, Laura Comstock, Walter and Ray, Wilson and Scott, and De Biere were also on hand.

CHERRY BLOSSOM GROVE.—Ezra Kendall continued to keep the audiences in good humor with his original sallies. The Russell Brothers made their reappearance after a long rest, and scored a hit in their servant-girl specialty. Ernest Hogan's songs met with their usual favor, and Nat M. Wills' parodies and gags were well received. Dainty Louise Gunning, the clever Everhart, Nellie O'Neil, Pauline Moran, La Belle Rita, Haines and Pettengill, Rackett Brothers, Marguerite Cornille, Les Charmeuse, and Marwig's ballet were also in the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—Eleanor Falk and the "lily chorus," Johnstone Brothers, Hayes and Healey, Catherina Bartho, and Ollie Young and Brother continued to make hits. The newcomers, all of whom pleased, were Josie De Witt, the Yas Yoscarys, Marzella's birds, Petruchio, Bartell and Morris, and La Moyne Brothers.

CASINO ROOF-GARDEN.—The Casino Boy continued on his way, with George K. Fortescue and Anna Laughlin in the leading roles. The female minstrels and a short olio were the other features of the bill.

FLOATING ROOF-GARDEN.—A fair entertainment was given by Al. Raymond, Kelly and Davis, Ethel Van Buren, Burdell Sisters, Howard and Mack, and May L. Bell. During the past week of sizzling weather the boat did an extremely large business.

GRAND CENTRAL PALACE.—A well-selected bill drew good houses last week. Hits were made by Williams and Adams, the World's Trio, Mlle. Olive, Harding and Ah Sid, Dailey and Hilton, Stewart and Gillen, Nellie Burt, Busch and De Vere, and Ramsdell and Love.

VAUDEVILLE AT NOME CITY.

A programme of the Columbia Theatre, Nome City, Alaska, reached THE MIRROR the other day. Felix Blei is manager and John Mulligan is stage-manager of the house, which is controlled by the Seattle and Cape Nome Opera Company.

According to the programme the entertainment opens with Ed Dolan's farce, A Night in a Hunker Bunk House. Then comes the olio, which includes the Swedish favorite, Lillian Starr; Nellie La More, in catchy effusions; the Spanish beauty, Juanita Coad; Mabel Livingston, in a classic specialty; Virginia De Vere, prima donna, who is heavily featured; the Japanese juggler, Ohama; Dollie Mitchell, soubrette; Mulligan and Linton, Society's favorites; Dot Stanley, the rag-time queen; the daring Cole and Cole, who do a wonderful double tragedy act; J. W. Mills, change artist, and Ed Dolan, Irish comedian. The entertainment concludes with a farce called Still Water Willie's Wedding Night.

It can be seen from this list of talent that Nome City is right up to date. The manager seems to try to please everybody, as he has soubrettes of different nationalities and a long and varied programme. The performers are probably paid in gold dust, as that is the principal product of the town.

News was received here last week to the effect that Felix Blei had sold out his interests in two theatres in Nome City, and that he would leave for New York on Aug. 10.

A CLEVER SNEAK THIEF CAUGHT.

Al. G. Field made a quick catch of the bogus agent who has been distributing complimentary tickets for the Field Minstrels in several Ohio towns. Mr. Field got on the track of the man at Delaware, and at once sent out a warning to every manager, chief of police, and to the newspapers throughout Ohio, the result being that the fellow was caught at Lima, O., on Aug. 4. At Lima the culprit, who has been traveling under various names, represented himself as J. E. Stratford. His plan was to go into business houses, represent himself as advance man for the Al. G. Field Minstrels, contract for window space for lithograph privileges, issue complimentary tickets galore, and then ask to go to the desk to write Mr. Field a letter. While at the desk he would take whatever suited him and walk out. He also sold a number of bogus complimentary tickets of admission to the Field Minstrels. He was held on a charge of petit larceny, and on Aug. 7 was given twenty days in the Toledo Penitentiary.

MELCHER GOES TO EUROPE.

George S. Melcher, chief engineer of Keith's Theatre, Boston, sailed on Saturday last for London, to investigate the situation at the Princess' Theatre and to supervise plans for the reconstruction of that house. Mr. Melcher has run the great electric plant and general machinery of the Boston house ever since its installation five years ago without a hitch. He is an expert building engineer, having learned the business from his father, who is the building inspector of Brookline. Mr. Melcher lent valuable assistance to Mr. Albee when he was constructing the new Keith house in Boston, and during the past year he has virtually reconstructed the Bijou Theatre adjoining, now an annex to the new theatre. Mr. Keith sends Mr. Melcher abroad partly for recreation, with his usual generous recognition of faithful service, as well as to study out the best means of rebuilding the Princess' as a continuous vaudeville theatre.

BLACK PATTI TROUBADOURS.

The Black Patti Troubadours opened their fifth consecutive season at Bradley's Auditorium, Asbury Park, on Aug. 3 and 4. The house holds 3,500 people, and Managers Voelckel and Nolan proudly assert that every square foot of space was occupied.

The company is booked as usual for forty-five weeks from the Atlantic to the Pacific. They played last week at the West End Hotel, Long Branch, under patronage of high society.

The company's roster was printed in last week's MIRROR, and Messrs. Voelckel and Nolan believe that their present list, headed by the Black Patti and Irving Jones, is the best they have yet offered, while their scenery and costumes are said to excel their own high standard.

THE NEW PROCTOR HOUSE.

F. F. Proctor will open his house on 125th Street, formerly known as the Columbus and last season as Miner's, on next Monday afternoon with continuous vaudeville as the attraction. The house has been remodeled and many improvements have been made. The prices will be fifteen and twenty-five cents at matinees, and fifteen, twenty-five, and fifty cents in the evenings. The opening bill will include Lottie Gilson and J. K. Emmet, Sager Midgley and Gertie Carlisle, Jennie Yeamans, James Richmond Glenroy, Brothers Permane, Bates Musical Trio, Max Unger, Barry and Halvers, kalatechnoscope, Fred Brown, Chester Blodgett, and others.

REHEARSALS AT WEBER AND FIELDS'.

The members of the Weber and Fields company, including the managers, Lillian Russell, Fay Templeton, De Wolf Hopper, David Warfield, reported last week to begin rehearsals of the new burlesques by Edgar Smith and John Stromberg. The principal burlesque will be called Fiddle-Dee-Dee, unless a better title can be found. The second travesty is entitled Quo Vass-Isa, and is a parody on Quo Vadis. The new entrance, built of granite, is rapidly approaching completion. It promises to be quite an ornament to the street, judging by its present appearance.

JULIAN ROSE INJURED.

Julian Rose, the Hebrew comedian, was seriously injured in a trolley accident at Columbus, O., on July 29. He sustained a compound fracture of the right leg below the knee, and will be confined to his bed for about eight weeks. He is at the Protestant Hospital in Columbus, and writes THE MIRROR to express his thanks to his many friends who have sent him sympathetic messages. He reports that he is receiving splendid treatment from the physicians, who assure him that he will not be lame as a result of the accident.

A CLEVER CHARACTER DUO.

DAN AND DOLLY MANN.

Above is a picture of Dan and Dolly Mann, a very clever team of character artists, who have scored a decided hit in vaudeville in their quaint and original rural sketch, Mandy Hawkins. Mr. Mann is seen as Uncle Hank, the gentle old farmer, and Mrs. Mann appears as Mandy Hawkins. The story of the sketch is one that touches all hearts, and there is just enough humor introduced to move the audience alternately from tears to smiles. The pathos and humor are so admirably blended that the audience is swayed constantly by varying emotions. The plot is the simple story of an orphan child neglected and mistreated by those into whose hands she has been driven by her fate, and when she appeals to the kindness and good nature of Uncle Hank for a new home she does not plead in vain. All the settings of this little rural poem are exquisite specimens of the scene painters' art. The farm yard scene, with beautiful moonlight effects, the village school and church, are all true to life, and the dialogue is so natural and has so many touches that appeal strongly to human hearts that it is no wonder that the little play has made a hit wherever it has been presented.

PROPOSED NEW THEATRES.

Errick and Le March, the owners of the Empire Theatre in Cleveland, will shortly commence the erection of a theatre in Pittsburg, Pa., in which they will present high-class vaudeville. Last week they secured the Walter Ferguson property on Sixth Avenue, adjoining the Duquesne Club, and J. H. Wood, a Chicago theatrical architect, is making plans for the house. D. S. Richardson, of the Second National Bank, formerly treasurer of the Duquesne Theatre, has been acting as the agent for Errick and Le March in the negotiations for property. The building of the theatre has been necessitated, it is said, by the refusal of Manager Harry Williams to sublet the Duquesne Theatre at a reasonable figure. Mr. Williams also refused an offer of $20,000 per year for a five-year lease, made by the Hashims of Philadelphia. The new theatre will be called the Empire and will be modeled after its namesake in Cleveland.

Louisville, Ky., will also have a new vaudeville house next season. J. W. Henocksburg, of Syracuse, has made arrangements to lease Library Hall for one year, and will open it as a vaudeville house in the Fall. If the experiment is successful it is probable that an entirely new house will be built within the next two years.

Baltimore is also in line, and will have another place of amusement next season. It will be a museum, with vaudeville as a special feature. Blanchard and Tebbetts have leased the old Grand Army Hall, at 416 East Baltimore Street, and will open it within a few weeks as a family resort.

A HIT IN LONDON.

Gertrude Mansfield and Caryl Wilbur seem to have solved the rather difficult problem of arousing British enthusiasm with an American vaudeville sketch. The London *Post*, a most conservative paper, says in a criticism of their work while they were playing at the Tivoli: "The curtain had to be raised, and might well have been raised again, so long did the cheering continue after its final fall." This news is encouraging to those performers who have good sketches, but have been afraid to venture across the ocean to tempt their fate before an English audience. Now that Miss Mansfield and Mr. Wilbur have succeeded others in the same line will probably try their luck in the British metropolis.

IMPROVEMENTS AT KOSTER AND BIAL'S.

Contracts were let last week by Manager Hashim, of Koster and Bial's, for extensive improvements in the interior of the music hall, and workmen are now busy beautifying the house. Scene painters are at work on some elaborate sets, and it is said that the stage equipment will be second to none. Among the stars engaged are Loie Fuller and Lizzie B. Raymond.

VAUDEVILLE JOTTINGS.

Myers and Davis have just closed a successful season with the Charles Ravel Pantomime co., and are now playing the Eastern park circuit.

Frank Hardiman, the popular treasurer of Tony Pastor's, was royally entertained at Asbury Park recently by James Russell and Harry Winsman. The many attractions of Bradley's resort were thoroughly enjoyed, and Mr. Hardiman returned to his place in the box-office with a fine coat of sunburn and a big stock of health, which will enable him to cope with the task of handling the big Fall and Winter crowds at Pastor's.

James R. Adams has been specially engaged for the title-role in Dickson and Mustard's spectacular production of Humpty Dumpty. His brother, George H. Adams, will play the clown in the same co.

An interesting article on B. F. Keith and his enterprises was published in a recent issue of the London "Music Hall."

Jules and Ellen Garrison continue to win favor in the English provinces, in their skit, A Bit of Nonsense. They were at the Empire, Dublin, in the latter part of July.

Jacklin and Ingram, illustrated song artists, made a hit at Proctor's Palace last week. Mr. Jacklin knows how to handle his voice and Mr. Ingram's pictures and the presentation of them are excellent.

Way and Maitland played a very pleasant and successful two weeks' engagement as a special feature at Nunley's Casino, South Beach, recently, and are loud in their praise of Mr. Nunley as manager and host. The "Only Ways" began a tour of the Keith Circuit last week in Philadelphia, and have been specially booked for the opening week of Proctor's 125th Street house.

Barr and Evans are meeting with success on the New England park circuit. They will be seen at Pastor's and on the Proctor Circuit before beginning rehearsals for Aunt Hannah, in which Miss Evans will play the title role and Mr. Barr will do the part originated by Bobby Gaylor.

The latest thing talked of among vaudeville performers is a scheme to start a lot of small co-operative music halls all over this city and Brooklyn. Vacant stores can be utilized, and with the rough element and beer tabooed, an attempt may be made to attract ladies and children. If the thing takes form and a circuit of some twenty houses can be organized, it will become an important enterprise. The proposed

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

We Went,
We Saw,
We Conquered
"LONDON."

GERTRUDE MANSFIELD

London Post says:
The Tivoli.
The curtain had to be raised and might well have been raised again, so long did the cheering continue after its final fall.

CARYL WILBUR

We Sought,
We Strove,
We Won
"SUCCESS."

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DAN and DOLLY

MANN

Presenting the only real rural act in Vaudeville with Special Scenery . . .

"Dan and Dolly Mann's quaint sketch, Mandy, is one of the most realistic bits of 'Rube' character work ever seen at the Howard. The make ups, dialect and mannerisms are perfect."—*Boston Post.*

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in a sketch by Claxton Wilstach, staged by Max Freeman,

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August 13—Keith's, Philadelphia, Pa.
August 20—Keith's, Boston, Mass.
August 27—Keith's, Providence, R. I.

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Coming Season with Errick's Empire Vaudeville Company.

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IN VAUDEVILLE.

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We Dress and Play Any Parts Assigned.

Times-Herald, Chicago, March, says: "On the bill at the Chicago Opera House, with the Hyde Comedians, are Mr. and Mrs. C. Geo. Hamilton, a very clever team with a very clever act."

Managers desirous of a good team address
C. GEORGE HAMILTON, Orpheum Theatre, Ottumwa, Iowa.

ARTIE HALL

I used ter think I wuz fast black, but sence dis yar hot weather set in I fine ma color runnin' laik er pair o' cheap socks after der fust washin'.

JOHN W. WORLD

AND

MISS HASTINGS

In the big singing and dancing vaudeville act,

KEEPING AN ENGAGEMENT.

CLARICE VANCE

The Southern Singer.

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Arthur Sidman

Aug. 6, 13, 20, Atlantic City (Resting). Aug. 27, Keith's, Philadelphia (Working). Sept. 3, Keith's, Boston (Still working). Sept. 10, Keith's, Providence (More work). Sept. 17, Keith's, N. Y. (Will be used to work by this time and won't mind it).

Spring 1901, Production of Mr. Sidman's Pastoral Play—65 People—Complete Scenic Equipment.

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MAYME GEHRUE

Folies Bergere, Paris. Month of August.

...would be straight vaudeville, ... and with ten cents admission.

...received very flattering notices from the leading papers of Liverpool at engagement at the Empire in ...

...and Egbert have scored a genuine success ... Tim and Mac" and "Bring Me a Song of ...

...Theatre will reopen on Aug. 25 with the ... of the house is gayly ... decorating the opening.

...for the past four ... will this season accept an engagement. At present Mr. Hamilton is ... Iowa, and Mrs. ... tour of the lakes ... the Auditorium, at ... F. Boswell during ... and Miss Hamilton.

...Johnson's musical comedy surprise opens its season this week, and indications promise a successful season. The co. has been rehearsing for nearly a month, and it is doubtful if there will be much use of the hitches usual on first nights. A full dress and scenic rehearsal will be given prior to the opening, which will be attended by newspaper men and prominent theatrical managers. The principals, including Billy Kersands, Smart and Williams, Tom Brown, Mallory Brothers and Brooks, Marion Henry, S. H. Dudley, Ed. Harris, Eva La Rhue, and Alberta Ormes, all have what they consider "glove-fitting" parts. The scenic outfit and costuming will be magnificent.

Max Unger, who has made a decided hit with his "strong man" act, will leave for Europe shortly to fill engagements at the music halls. He will remain abroad for two years.

The Orpheum Theatre, at Ottumwa, Ia., is now in the fifteenth week of success, playing high class vaudeville.

The De Vaulls have been re-engaged for a third week at Chicora Park, Charleston, S. C., where they have become great favorites.

Edna Bassett Marshall has two songs which she prizes very highly, and which are admirably adapted to her voice. They are the "Zenda Waltz Song" and "Good Night, Beloved, Good Night."

Bob Manchester, after a much needed and thoroughly enjoyed rest, is making preparations for his next season. His Cracker Jacks will be "crackerer" than ever, and he will leave no stone unturned to have a pleasing entertainment. He will carry thirty-six people, including twenty-four pretty girls. The burlesque is called The Fall River Line, and elaborate scenery is being prepared for it. Mr. Manchester has secured a novelty from the Paris Exposition, called Mais' Electrical Dissolving Statues, and he expects the act to create a big sensation. Rehearsals will begin Aug. 27.

Edgar Atchison-Ely has made a big hit on Masonic Roof, Chicago. He will return to New York on Dec. 24, opening at Hurtig and Seamon's Music Hall.

Charles E. Tuthill, the veteran auditor of the Hyde and Behman Amusement Co., is spending a short vacation (the first time he has been absent from his desk in eight years), at the North Gap Cottage, Delaware Water Gap. He is accompanied by his daughter, Mrs. A. T. French, of Philadelphia. He will return to his accustomed place on or about Aug. 23 in time for the opening of the co.'s circuit of theatres early in September. Bennett Wilson, of the Gayety Theatre, Brooklyn, is replacing Mr. Tuthill during his absence.

During her recent visit to the Lakes of Killarney, Florence Bindley sang "The Star Spangled Banner," and the echoes resounded with the cheers of people of all nationalities when the clever little American had finished the song.

Walter Le Roy and Florence Clayton are spending a delightful Summer vacation on the White River, Mantonia, Wis., where the trout fishing is very fine. They have caught rain trout weighing from two to four and one-half pounds each, and lost one that must have weighed twelve pounds.

Cissie Grant sang "A Little Talk with My Baby is Going to Make Things Right," at a recent entertainment, and so well was it received that she will keep it on her list.

Daniel Sutherland, the boy actor, is booked to appear at a prominent vaudeville house early in September, and will present his monologue, written for him by Bettine K. Phillips, which introduces him in a scene from The Bells, as played by Henry Irving.

Edward Forshay was taken to Bellevue Hospital last Monday, suffering from poison. He had taken an overdose of chloroform in trying to relieve an aching tooth.

It is said that George Lederer will open a roof-garden in London next Summer.

"Hamlet," Oscar Hammerstein's pet monkey, ate a pot of white lead one morning last week. His skin is now being stuffed.

Harry B. Smith, who wrote the lyrics for the burlesque produced at Weber and Fields' Music Hall last season, has resigned his position as lyricist of the house, and will devote himself to comic opera for the next five years.

One of the saffron-hued sheets last week printed a story to the effect that Elfie Fay was married to Jockey Spencer. The next day, in response to a lively denial from Miss Fay, the billious periodical printed a correction.

Hattie Delaro last week began suit against Edwin Miner and Adolf Zink for $25,000, alleging that the defendants are using a sketch copyrighted by her.

Marguerite Cornille is mourning the loss of a pet Mexican dog, valued at $200.

G. Edgar Bostwick, known in vaudeville as George E. Edwards, and Seth Teel, of the Mysterious Teels, were initiated in the Star of Columbia Lodge, No. 70, of Philadelphia, on Thursday, Aug. 9. A dispensation was granted Mr. Teel, on account of his having to leave for Wilmington, Del., where they play the park for two weeks.

The Deerge Sisters have added "Ma Rainbow Coon" and "Liza Green from New Orleans" to their repertoire.

Mudge and Morton are at Weider's Park, Hartford, Conn., this week, with the Keith houses, Proctor's Twenty-third Street, and a return date at Pastor's to follow, after which they will join the Katzenjammer Kids co. for their second season, to do their specialty and play parts.

Little Florida is the headline attraction at Rorick's Glen Park, Elmira, this week. She is supported by Frederick H. and Minnie A. Wilson in the society sketch, Morning, Noon and Night.

The Parisian Belles Gay Burlesquers open their season at the new Royal Theatre, Toronto, Aug. 27.

The Semon Children met with great success at Shea's Garden Theatre, Buffalo, the past week. This week they are at Oil City, Pa., with Celoron Theatre, Jamestown, to follow.

Mr. and Mrs. Joe Keaton are at Cayuga Lake Park, Seneca Falls, this week, with Painted Post, N. Y., to follow. They soon return to New York to open on the Proctor circuit, with Tony Pastor's and a tour of the Western circuit to follow.

Newhouse and Ward will leave Wednesday on the "St. Paul." They open at Southampton and go thence to London. They will be in Europe six or seven months, presenting an entirely new act.

Charles Leonard Fletcher is presenting his new monologue, Out of a Job, in New England parks, and will not be seen in New York before September.

Frederick V. Bowers' reappearance in vaudeville for a few special engagements will not interfere with his business. He will sing Horwitz and Bowers' compositions while on the road, and at the same time will see the music dealers in the cities in which he plays.

Camille Marks is singing "Side by Side" and "Beneath the Evening Star," two new songs that promise to become very popular.

Beatrice Moreland writes from Paris that she will return to the States in two weeks. She has been abroad for the past four months.

Manager Abe Leavitt's Rentz-Santley Burlesque co. will inaugurate its thirtieth season on Sept. 1, at the Bon Ton Theatre, Jersey City. This organization will this season produce The Hotel Matrimony and Broadway to Paris. In the latter burlesque is a handsomely painted scene showing the Paris Exposition Grounds at a distance. Mr. Leavitt is having a practical automobile built expressly for this production. The roster of the co. will appear in a later issue of THE MIRROR. Manager Leavitt has returned to the city to make preparation for the opening of his season. He has been spending the Summer with his family in the Catskill Mountains.

The Sisters Laurence, owing to a misunderstanding, canceled their season's engagement with A Wise Guy company, Western. They will return to vaudeville, opening over the Proctor circuit on Aug. 20.

Harry Thomson was billed week of July 30 at the Columbia Music Hall, Harlem, but did not appear there. He is filling his date-book rapidly.

It is said that Henry W. Savage will open Music Hall, Boston, on Sept. 3, as a vaudeville house.

Fred Niblo, after "doing" the Paris Exposition, has returned to London, to fill a return engagement at the Palace, where he made a phenomenal hit a few weeks ago.

Robert S. Roberts reports big financial returns from his song, "I'm Certainly Living a Rag Time Life." He also says that the prospects are more than good for his latest ragtime effusion "My Genuine Georgia Gal."

Artie Hall's new coon song, "I Don't Care What Happens to Me Now" is being used extensively by cos. rehearsing for next season.

Alinee has closed a successful engagement at the Chicora Opera House, and is playing a four days' engagement at the Webster City, Ia., carnival. She ... at Ferris Wheel Park, Chicago, Aug. 20, ... new act. The storm dance, introducing rain and realistic lightning effects, will be copyrighted and protected by law. She will close over Hopkins and Kohn and castle circuits Oct. 30 and will then take out a co. of her own.

The following people have been engaged for Hilliger's Gardens, Chicago, Ill., week of Aug. 13: Dan ...man, Harry Moore, Harry Hart, Raymond and ...ut, Dan Brady, and Mable Hawthorne.

...ia Mackay, who played the Masonic Temple, Chi..., last week, continues her success at that house current week.

Professor Frederic Deaslew Height, after having successfully passed through a dangerous surgical operation, is now nursing a broken right arm, as a result of an accident in Brooklyn recently. Professor Height will manage his Natural Comedians, presenting Harry S. Eaton's musical farce-comedy, The Heart of Coontown, next season.

The Clemence Sisters, having made a big hit with "La Carmela Waltz Song," will make it one of the special features of their new act.

James Phelan Cuddy, formerly attached to F. F. Proctor's forces, has taken the management of Cal. Stewart's starring tour, in Uncle Josh Weathersby. The season will open in Boonton, N. J., on Sept. 12. Mr. Cuddy is an experienced newspaper man, and ought to be able to do some excellent press work for his attraction. He will return from his vacation in a few days to begin active work preparing for the tour.

Augustin Neuville was nicely treated by J. C. Lagan, superintendent of the street railway co., of Wilmington, Del., on Aug. 11. To enable Mr. Neuville to make Columbus, O., in time for the Sunday matinee, Mr. Lagan started the performance fifteen minutes ahead of time on Saturday evening, and sent the Neuvilles and their trunks to the depot on a special trolley car.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Marshall P. Wilder is making his annual appearance at the Masonic Temple Theatre, where he is at the head of the bill. Wilder has a good string of new jokes, and is taking as well as ever, or even better. Julie Mackay remains a second week, and Eddie Girard and Jessie Gardner in The Soubrette and the Cop, are scoring heavily. Others on a good bill are Edna Collins, Barre and Jules, Galetti's monkeys, De Haven, May and De Haven, and the "multo-composite," a mysterious machine.——At the Chicago Opera House, Amelia Summerville is the headliner, and she is giving a monologue, An Afternoon Tea, with much success. The Toonsonin Arabs, Carrington and Holland, Belle Davis and her "picks," Burkhart and Adler, Musical Miltons, Baby Olivette, Weston and Yost, Dean and Gore, Kalb and Dill, Harry Levison, Georgia Quartette, Connors and Garwood, Lulaine and Darrell, and the Geraldine Sisters complete the bill.——Hopkins' vaudeville bill includes Troja, Josephine Gassman, and Emil Chevriel.——Leo Carle, the impersonator, is the featured act at Sans Souci Park. Beatrice Irving, Howard's pony circus, the Everett Trio, and the Young American Quintette are also to be seen.——Ferris Wheel Park is doing the largest business of its existence this Summer. The bill includes Hilda Thomas, Johnny Carroll, the Seymours, John and Lottie Burton, Master Clarence Moore, and Lessing and Bonnie May.——Sunnyside Park has Talma's Band, Lon Lee Long, a Chinese acrobatic team, Mora Bayne, Till's Marionettes, Ogden and Bordeaux, and Capt. Bowser, the Niagara rapids shooter.——At the Chutes are Bowen, Earlscatt and Samora, Denton and Dallon, Gennell Sisters, and the Leisenring children.——At the Trocadero the French Maids are on. In the olio are the Orpheus Comedy Quartette, Deide Walker, Wheeler and Vetter, Tom Finnigan, and Thompson and Johnson.——In the specialty department at Sam T. Jack's are the Turban Sisters, and Gladden and McKinnon.——Items: Pauline Hall is being featured for the Masonic Temple Theatre next week.—The Western office of the Vaudeville Association is full of activity these days, and "Doc" Freeman is a very busy man. Bookings by the score are being made. John J. Ino has joined the force and represents the Eastern branch of the association. He looks after no bookings—only reports on new acts not yet seen in the East, and is on the lookout for anything good.—Kohl and Castle's Olympic and Haymarket will both reopen 27.—Francis Leon, the old-time Chicago comedian, of Kelly and Leon, is about to establish an old-fashioned minstrel co. in Chicago. In partnership with Fred B. Malcolm, he has leased Steinway Hall, which will be remodeled and called the Kelly and Leon Opera House. It will be opened Oct. 1. He proposes to have forty men in the co. M. A. TWYFORD.

BOSTON, MASS.—Henry Lee heads the long and interesting bill at Keith's this week, and presents his impersonations of great men. The other features of the bill are J. K. Emmet and Lottie Gilson, Falke and Semon, Gus Williams, Alice Shaw and her twin daughters, Ely and Harvey, the Three Savans, the Glockers, Wilson and Leicester, Payne Brothers, Joyce and Phipps, and the biograph.——The stock co. goes and the regular season comes at the Palace, where the Trocadero Burlesquers include Nelson, Glinseretti and Demonio, Smith and Champion, Blanche Washburn, Jack Crawford, Lew Palmer, Tillie Cohen, Florence Gardner, Minnie Belle, Maud Renaud and Edwina Mercier.——At Combination Park the vaudeville features are the Two Escamillos, the Review Comedy Four, the Melrose Brothers, the Jacksons, and Tony Baker.——At Austin and Stone's the vaudeville bill is given by the Calverts, Wallis and Addison, Kenmere Troupe, Cowper Sisters, Collins Duo, Appleton Sisters, Fred Kleist, Walshe and Thomas, Casey and Clark, Osane, Tom Kittredge, Ada Brooks, and Harris Brothers.——The International Vaudeville co. furnishes the theatrical entertainment at the open air theatre at Norombega Park this week.——At Crescent Gardens Jules Levy, Stella Costa Levy, Kittie Mitchell, Neleta, and Harry Carlton are among the attractions.——This is musical festival week at Point of Pines, and A. H. Knoll, Marie McNeill, Gertrude Haynes and her choir boys, Cushman, Holcombe and Curtis, and Billy Carter are among the engagements. JAY BENTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The season at this house will open 20, with a bill headed by Lockhart's elephants. A force of workmen have been busy making improvements in the electrical equipment of the house. The alternating current has been discarded and the direct current adopted. The change has necessitated entire rewiring. Other alterations and improvements will add to the comfort of the Keith patrons. Not less than $10,000 will have been expended by Mr. Albee when the house is opened.——Among the new features at Boyden's Crescent Park 6-11 are Bostock's animals and the Cairo Theatre.——At the Forest Casino, Rocky Point, 6-11, large audiences enjoyed the bill by Post and Clinton, Bates Musical Trio, Hattie McIntosh, Beasley and Roslette, Inger Oner, Nevada Farrington, Lester and Kellet, Jackson and Douglas, Frances Harrison, and Paulette.——Item: Resident Manager Charles Lovenburg, of Keith's, has arrived, and is giving attention to the alterations and improvements. HOWARD C. RIPLEY.

CLEVELAND, O.—The minstrel jubilee season at the Garden has proved very successful and will be repeated for another week. The olio will contain many new features, and the first part will be furnished by Lewis and Ryan, Frank Cushman, the Bison City Quartette, and others.——Items: George E. Raymond, who formerly managed the Lyceum, and has been with Ward and Vokes the past two seasons, will be business-manager of the Empire the coming season, taking the place left vacant by Dan Hennessey, who manages the Eastern office of the Vaudeville Managers' Association. The Star is being cleaned up and beautified for the opening, which will shortly occur.—At Manhattan Beach the management is giving free vaudeville bill. WILLIAM CRASTON.

ST. PAUL, MINN.—Tivoli (John Straka, proprietor): The attractive programme week 6-11 is drawing large patronage. Blanch Ward and Kitty Pink are the entertainers.——Ellsworth Music Hall (E. Cameron, proprietor): This hall is conducted in an orderly manner, and largely patronized. A good entertainment is presented week 6-11 by Mille St. Ormand, Alice Saville, Amy Cameron, Frankie Simpson, and Charles Ellsworth.——Little Bijou (George Russell, proprietor): A good entertainment is given week 6-11 by George Hart, Mabel Ward, Polly O'Neil, Hattie Davenport, Hazel Flold, and Frank Simons to good business. GEORGE H. COLGRAVE.

KANSAS CITY, MO.—Electric Park (H. Willard, manager): One of the strongest bills of the season 5-11, including Zamoras, Arthur Deming, Ahern and Patrick, the musical Kleists, Adele Purvis Onri, Russel, Tyler, and Sidney Drake. The crowds were big, and this resort continues on its career of prosperity. FRANK R. WILCOX.

SAN FRANCISCO, CAL.—Orpheum week July 30, Mr. and Mrs. John Mason were admired in the charming little sketch A Loving Legacy. St. Onge Brothers, Mazie King, and Miss Pedgham made hits.——Professor Conrad's living statuary is affording a strong drawing card at the Olympia. FRED S. MYRTLE.

NEW HAVEN, CONN.—Savin Rock Casino (J. N. Blake, manager): Large crowds week 6-12. The Herald Square Quartette, Fred. Wyckoff, Dixie, educated dog, Goldie and Levigne, Winona Winter, Ed. Banks, Farnum and Seymour, and Howard and Burkirk were the entertainers. JANE MARLIN.

MONTREAL, CAN.—The Wrentz Family, the Eight Dilworths, and the Parisian Sisters are the features of a big bill at Sohmer Park.——Riverside Park runs a good bill and a fine musical programme by the Spencer orchestra. W. A. TREMAYNE.

PITTSBURG, PA.—The Academy of Music will open 13, with the Bon Ton Burlesquers. L. W MENDENHALL.

REVERE, MASS.—Crescent Gardens (W. H. O'Neil, manager): Collins' First Regiment Band, Kittie Mitchell, Al, and Mamie Anderson, Lafayette Quartette and Bessie Taylor entertained to large houses 5, for benefit of the So. End Dispensary and Hospital. The week 6-11 Al. and Mamie Anderson's Colored co. played to immense business. Brain and Williams, Alabama Quartette, Go-Won-Go, and Bessie Taylor also appeared. 12-19, Jules Levy, Stella Costa Levy, Kittie Mitchell, Nelta, and Harry Carlton Comedy co.——Point of Pines (J. J. Walsh, manager): The bill presented 6-11 was a novelty, not a word being spoken or sung during the performance, which was made up of three instrumental and athletic acts: Jessie Millar, the Lazelles, Louis Fitzgibbons, Tennis Trio, Delia Rocca, and the Pantellas. Great Business. Musical Festival 12-19, with Lynn Cadet Band, Gertrude Haynes and her Choir Celestial, A. H. Knoll, Marie McNeill, Billy Carter, Cushman, Holcombe and Curtis, Fred V. Bowers, the Thompsons, and the Staffords.——Items: Stage-Manager Nichols, of the Pines Theatre, is receiving praise for his plucky rescue of a woman from drowning 9.—A free carnival will be held at Crescent Beach 12-19, with Professor Holloway's high diving horses, boat races, water sports, band concerts, balloon ascensions and fireworks as the attractions. W. H. O'Neil, manager of Crescent Gardens, is chairman of committee of business men of the beach in charge of the carnival.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): The usual good business prevailed 30-5. Clayton White and Marie Stuart's sketch, The Waldorf-Metropole Episode, went with a rush, the latter's comedy work and imitations being exceptionally good. Williamson and Stone were funny and did some good dancing. Donohue and Nichols won applause by their clever acrobatic comedy. Stella Mayhew continued to hit them hard as the old Mammy, and her coon singing couldn't be told from the real article. The Quaker City Quartette remained one of the strongest features. Barrere and Jules' bar work and Mrs. Berta-Paxton's sweet singing were most popular, and Smith and Fuller won many recalls for their artistic playing. Due 6: Adgie and her lions, Caroline Hull, Mazie King, the Tobins, and Sheckles and Davidson.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 6: Twenty Leagues Under the Sea. In the olio are Belle Doyal, Carroll and Clark, Thalia Cramar, Mason and Barton, Dot Collins, Susie Howard, Minnie Patterson, and Kittie Mason. Splen-

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did business. Pleasing performances.——Bijou (Abb Smith, proprietor): Week 6: Great combination bill. From America to Africa, composed of 15 colored and 15 white performers of high class. The best show Smith ever had on his boards. House taxed to capacity at every performance.——Ocean View Theatre (L. Joe LeFancheur, manager): Week 6: Hampton's dogs and cats, Fanette Sisters, Lawrence and Harrington, Genora and Theol, and Maddox and Wyane. Excellent performances. S. R. O. every performance.

PORTLAND, ME.—Theatre (E. R. Rounds, manager): The Venetian Burlesquers 6-11 included Shattuck and Bernard, Carnation Four, Boyd and Reynolds, Nellie Seymour, Ascott and Eddy, Co. good and drew well.——Riverton Park, Rustic Theatre (E. A. Newman, manager): Gorman's Alabama Troubadours week 6, assisted by Madame Flower, the colored vocalist, and the Matus Royal Hungarian Orchestra, made a splendid attraction and played to capacity.——Underwood Springs, Rustic Theatre (C. J. Gorman's Vandeville co., including Charles Murphy, Leopold and Weston, Professor Litt's dogs, and the Fadettes lady orchestra, 6-11, is drawing big crowds.

COLUMBUS, O.—Great Southern Roof Garden: Mr. and Mrs. Edward Esmond, W. H. Frillman, Cooke and Lester, Allen and Klingsbury, and Armour and Bagsley 6-11.——Olentangy Park (C. A. Lacy, manager): Pauline Hall drew big houses week 5-11. Others were: Olvio, Keno, Welch and Melrose, Carmen Sisters, and Professor Blake.——Minerva Park (C. A. Lacy, manager): Week 5-11: Hr. and Mrs. Robyns, Meldon, Horseshoe Three, Forman and Howlette, Renno, Baker and Lynn, and Reynard.——Collin's Garden (Herman Collin, manager): Wayfield and Lee, Rith and Le Clair, Rumley Sisters, and Charles Swift entertained 6-11.

BUFFALO, N. Y.—At Shea's Garden 6-11 Milton and Dollie Noldes, assisted by Eva Wescott, head the bill in A Blue Grass Widow. The two Semon children share even applause with the Nobles. Elsecta does some marvelous toe dancing. Sidney Grant is a very clever imitator, and Miss Norton has a good monologue. The Bunth and Rudd co., Eloise Mortimer, a Buffalo girl, Binns, Bonns, Berr, Emmy's dogs, and the biograph complete a very good bill. Al H. Wilson heads the list at Shea's 13-18, with Bateman and Mestayer, Moreland, Thompson and Roberts, Frencelli and Lewis, Scott and Wilson, and others.

SALT LAKE CITY, UTAH.—Utah Salt Palace (Max Peters, manager): The Colosseum bicycle races drew about 5,000 people July 31, and nearly as many 3. The vaudeville theatre has been packed. Little Miss Frisco, a farce, introduced Daly and Green, Kalacratus, Ver Valin, Mike McDonald, Marjorie Lake, Dot Fairfield, and Sadie Jones.——Items: In the Salt Palace rotunda Baisden, the bicyclist, has amused large crowds.—In their own pavilion the Cherry Sisters have had good patronage. Business in the vaudeville theatre has been so good that the prices are to be advanced.

ROCHESTER, N. Y.—The Cook Opera House will appeal to the public upon new lines the coming season. Lessee J. H. Moore, of Detroit, has decided upon several radically different plans. John E. Wiggins will represent Mr. Moore as resident manager, succeeding A. B. McCallum. The continuous performance will be abolished, and instead two performances each day will be presented, and the prices will be increased. A general overhauling of the lower floor will be made, and the whole interior of the house redecorated. The house will open early in September.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): The following excellent bill is on week 5: O'Kabe's Japs, John and Maud Allison, and the kinodrome. Weather is delightful. Business great.——Item: A very sad accident happened at this resort 6. Hero O'Kabe, who has been acting as manager of the O'Kabe Japs, while fishing from the pier on the bay side, was overcome by the heat, fell into the bay and was drowned. Her body was recovered almost immediately. The interment occurred 8 in the potter's field of Oakland Cemetery.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week 5-11, Ward's Minstrels, including Newton, Mullen and Vonder, Briggs, Decker and Rasch, the Rexos, Craig and Urdell, and Romalo Brothers. Fine business.——Hanner's Farm Theatre (Otto Klives, manager): An exceptionally good bill which included two Toledo boys, Hal Stephens and Giles Harrington, attracted large crowds. There also appeared the Bachelor Club, Burton and Brookes, and Marsh and Bartella.

TRENTON, N. J.—Park Theatre (Charles Hetzel, manager): The Metropolitan Vaudeville co. 6-11 give a fair bill to good business. Co. includes Lucy Bridges, Bulla and Raymond, Halliday and Ward, the Simpsons, Ada Boulden, and Martine.——Spring Lake Park (Trenton R. R. Co., managers): Williams and Williams co. to large audiences 6-11. Garrity Sisters, the Great Shaw, Jessie Cole, Magee and Daly, Fred Roberts, and Williams and Williams make up co.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): Topack and Steele's Minstrels closed a week of fair business 4. The Boston Vaudeville co. opened 6 to fair business, which has continued. The bill consists of Fred Pelot, John Geiger, Ford and Francis, Heusted and Heusted, Prince and Reed, and Beach and Bechler. Next week, Ideal Novelty co.——Item: Rostwick's Animal Show closed 10.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (Francis P. King, manager): Week 6-11: Gorman's New York Comedy co., including Fritz, Smith and Leslie, McCloud and Melville, J. W. Harrington, James Arvelle, Jones and Walton, and Catharine Ingerham. Business big. Week 13-18: International Vaudeville co., consisting of the three Onris, Tegze and Daniel, Harry Brown, and Coogan and Bacon.

NORTH ADAMS, MASS.—Valley Park Theatre (G. E. Sanderson, manager): The Dazzler, week ending 11, did the banner business of the season. Among those taking part were Fred. Lucier, Emile Heusel, John Fylan, Charles Reidy, Rose Lucier, Minnie Daly, Helene Currier. The act of the Luciers is as neat a thing as has been done here in months. Raymon Moore and co. week ending 18.

JAMESTOWN, N. Y.—Celoron Theatre (Jule Delmar, manager): The strongest bill ever at this popular house is holding forth week 6, headed by Lillian Burkhardt in A Passing Fancy and A Deal on Change, followed by Charles T. Aldrich, Wormwood's dogs and monkeys (re-engaged), Billy Link, Rard Brothers, and the Whalleys. Business has been great, and Manager Delmar should be complimented on the excellency of the bill.

RICHMOND, VA.—Casino (Jake Wells, manager): Simmons and Slocum's Minstrels were booked for week 6, but after first performance Manager Wells canceled them. Manager Wells left for New York and booked a bill that is drawing large and well pleased audiences. The bill includes La Fafalla, Ferrell and Starck, Swift and Huber, Bright Brothers, Howard Sisters, and the Bragdon Family.

AKRON, O.—Lakeside Casino (A. M. Cox, manager): Edna Bassett Marshall and co., the Aherns, Secker, Wilkes and Secker, Jr., and Tom Mack week 6. Best bill of the season. Audience highly pleased.——Summit Lake Park (Menches Brothers, managers): Sidona, the Lees Sisters, Esher, Jack and Kitty Ferty, and Edward Foust. Audiences pleased. Co. fair.

RICHMOND, IND.—Highland Park Casino (J. H. Dobbins, manager): This theatre opened 6 to very good business. Mr. and Mrs. Nat Leroy, Eddie Gignere, Powers and Theobald, St. Clair Sisters, and Ernest Lenore, were all received well. Diamond and Diamond, Lizzie Wilson, Mr. and Mrs. Elwood Benton, and Kurtz 13-18.

SOUTH BEND, IND.—Springbrook Park Theatre (E. R. Williamson, manager): 2, 3, 7, Belmont and Weston, Bess Sisters, Spence and Bartelle, Little Myrtle, and Bell and Albion. Big business. Week 6-11: King and Gray, George H. Wood, Brothers Satour, Marie Ainsworth, and the Six Senetts were the best bill of the season. Capacity nightly.

BANGOR, ME.—Riverside Park, Hampden (Ed. Kelly, director): The Great Eastern Specialty co. closed 4 to good patronage. Co. and performance good. Ella Morris was fine. The California Trio co. opened 6 to large audience, with Evans and Melrose, Sadie Shuman, Marie Rogers, Crowley and Lyons, and Coogan, Foote and Ronan.

DOVER, N. H.—Central Park (Al. D. Keay, manager): The Cosmopolitan Specialty co. 6-11 did excellent business.——Items: Harry Belknap, the clay modeler, left this city 11, to join Hi Henry's Minstrels.—The regular season at the Opera House will open Sept. 3, with the Sawtelle Dramatic co.

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): This popular resort has been packed all week 6, and the following pleased everybody: Galetti's monkeys, Martinetti and Sutherland, Pierce and Egbert, Knight Brothers, Richard and Colin, Holmes and Waldron, and Lorene Jansen.

LEOMINSTER, MASS.—Pinehurst Park (Ralph Ward, manager): J. J. Flynn's Specialty co. played to good business July 30-4, 6-11: Ward and Curran's co.——LEOMINSTER PARK (E. L. Knight, manager): Flynn's Vaudeville Stars July 30-4. Big business. Columbian Entertainers 6-11.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (George J. Frick, manager): Week 6-11: The Twentieth Century Minstrels, including John Healy, Harry V. Vollmer, Dilks and Wade, Columbian Comedy Four, and the Healeys. Satisfactory performances and business.

BROCKTON, MASS.—Highland Park (Horace B. Rogers, manager): The Cosmopolitan Specialty co. opened for a week to large and pleased audience 6. Interesting specialties by Finlay and Burke, John Shepley, Ethel Tillson, Billy Carter, Hugh Flarity, and the Carrolls.

MT. VERNON, O.—Lake Hiawatha Park and Casino (P. B. Chas, manager): Week 7: James W. Bingham, Birch Sisters, Lavender Richardson, Kitty Bingham, and Forest and Sheridan. Bill not up to the average, with the exception of James W. Bingham.

NEW BRITAIN, CONN.—White Oak Park (F. L. Terry, manager): Week 6-12: William H. White, W. H. Grimke, Nat R. Canter, J. O. Canter, Carrie Reynolds, Lottie M. Niblack, Josephine Biard, Lula Hunlston, and Marjorie Guard presented fragmentary operatic productions to light patronage.

GALION, O.—Seccalum Park Casino (Ed H. Banker, manager): Week July 30: Dempsy and Forsythe, Kittie Wolf, the Lucados, and Ed Banker. Fair business; good bill. Week 6: The Ravens, Frey and Fields, and Lizzie Wilson opened to good business.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor): 6-13: Miller and Allen, the Nelsons, Perry Sisters, Grace Wallace, the Zarellis, Charles Gilroy, Charles Wells, Jennie Murphy, Little Burt, and stock.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, manager): Neva Aymar, Spaulding, Marshall, the Parcors, Dan Fenton, and the Le Clairs attracted good houses week 6-11.——Elm Garden (Harry Levy, manager): Business fair 6-11. House closed 11.

MIDDLETOWN, CONN.—Lakeview Park (E. W. Gos, manager): An excellent bill consisting of O'Brien and Houston, the Paynes, and Mortimer and Darrell week 6-11. Management announce that Monday entertainments will continue throughout the season.

NEW ORLEANS, LA.—At West End 5-11 the attractions were De Witt and Burns, Palfrey, the trick cyclist, and Belle Hathaway and her monkeys. The vitagraph continues popular, and Weldon's Band furnishes excellent music.

MIDDLETOWN, N. Y.—Midway Park (Middletown Traction Co., managers): Week 6-11 offers the following bill: Minnie Wilson, Daisy Godfrey, and George R. Schuyler. Performance fair. Attendance large.

ATLANTIC, IA.—Sunny Side Park Week 5-11: Vaudeville and comedy co., including the La Moines, Robert Deming, Carl Charles, and others opened to large audience. The work of all is clever, but Deming and Charles are the favorites.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Week 6-11: Georgia Gardner and Joseph Maddern, Dubec and Reslina, Herbert and Willing, Sidonia, and Stella Rhinehart. Excellent bill. Attendance large.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): Belmond and Weston, the Asheys, Walter E. Trask, Ben Yarratt and Son, Grierson Sisters, 5-11, pleased good houses. Kasten, Duey and Kasten, Alf. Holt, and Koppe 12-18.

YOUNGSTOWN, O.—Casino Theatre (Edward Stanley, manager): Week 6: Welch Brothers, Blanche Frayne, Gazelle, Elinore Sisters, and Eddie McDonald. All gave satisfaction. Big business. Next week, Edna Bassett Marshall co.

COLUMBIA, PA.—Chickie's Park (Monk and Hershey, managers): London Vaudeville co. week 6 to good business. Performance satisfactory. Includes Hattie and Cora Carmontelle, Frank Orth, Edith Hart, and W. B. Moseley.

SYRACUSE, N. Y.—Lakeside Theatre (J. W. Gorman, manager): The Mazziottos, Vernon, Martine Brothers, and Madame Vernon pleased large houses 6-11.——Item: Jessie Couthoui was obliged to cancel owing to her father's illness.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Week 6-11: Adelman, Frank Whitman, Charles De Camo, Young and De Vole, Cora and the projectoscope. Business large.

READING, PA.—Carsonia Park (O. S. Geiger, manager): The Amphions, a local organization, gave a very good minstrel and vaudeville performance to good business 6-11.

DETROIT, MICH.—Wonderland week 6-11 has Pianka and her lions, Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Kitty Wolfe, Weston and Yost, Carson and Willard, Mathieu, and the biograph.

BAY CITY, MICH.—Wenona Beach Park Casino (L. W. Richards, manager): Week 6, Le Clair and Hayes, Hilda Thomas, and Pete Baker were the features.

BAKER CITY, ORE.—Savoy Music Hall (George Miller, manager): July 30-4, Billy Morris, Aggie Morris, Jennie Clark, H. Melbourne, and A. Kidd pleased fair audiences.

NEWARK, O.—Idlewilde Park Casino (R. F. Lingafelter, manager): Week 5: Tom Hefron, Lowell and Olk, Zimmer, Violet Dale, World and Fargo, and Francelli and Lewis. Business large.

LYNCHBURG, VA.—Westover Park (F. M. Dawson, manager): Walsh and Schappert, La Neva, George Leslie, and the Wilsons opened to packed house 6. Performance very good.

WINSTED, CONN.—Highland Lake Park: The performances continue to please. Week 6-11: John T. Ray, Helen Jewell, George Martin, and Delamore and Wilson.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large and well pleased audiences greeted Feiffer and Diamond, the Three Graces, Ferguson Brothers, and the Winchesters week July 30.

WATERBURY, CONN.—Forest Park (Jean Jacques, manager): Week 6-11: McCarte's Virginia Troubadours, the Zorines, and Gilson and Perry made up the bill.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): Gorman's Cosmopolitans week 6-11: Co. includes Monti, the Goolmans, Lange and Sharpe, and the komograph.

DEFIANCE, O.—Island Park Theatre (G. H. Roberts, manager): Closed week 5. Will be opened 12 with new bill.

GLOUCESTER, MASS.—Long Beach (J. J. Flynn, manager): The Nashville Troubadours attracted large audiences 6-11.

BENTON HARBOR, MICH.—Graham and Morton Trans. co. Week 6-11: J. H. Taylor, Smith and Vanetta, Phil. Moher, and Giant Quartette.

KINGSTON, ONT.—Lake Ontario Park (H. C. Nickle, manager): La Mart and Leon, and Lorraine 6-11.

THE WEIRS, N. H.—Park: New York Specialty co. week 6. Good performances to fair attendance.

VAUDEVILLE PERFORMERS' DATES.

Ascott and Eddie—Grand Central Roof, N. Y., 13-18.
Allman, Dan—Electric Pk., Kansas City 13-18.
ATCHISON-ELY, EDGAR—Riverside Pk., Montreal, 12-25.
Amber, Maud—Proctor's Palace, N. Y., 13-18.
Alton, Minnie B.—Proctor's Fifth Ave., N. Y., 13-18.
Apollo—Forest Pk. Highlands, St. Louis, 6-18.
Armstrong Bros.—Keith's, N. Y., 13-18.
Adams, Jas. R.—Asbury Pk., July 16—indefinite.
Bennett and Stembler—Orpheum, San Francisco, 5-18, Orpheum, Los Angeles, Cal., 19-Sept. 1.
Bingham, Jas. W.—Idlewild Pk., Newark, O., 13-18.
Bingham, Kitty—Idlewild Pk., Newark, O., 13-18.
Bicknell—Brighton Beach, N. Y., 13-18.
Booman and Adelle—Keith's, Phila., 13-18.
Bowers, Fred V.—Point of Pines, Boston, 12-20.
Bates Musical Trio—Proctor's 125th St., N. Y., 20-25.
BINLEY, FLORENCE—Glasgow, Scotland, 6-18, Edinburgh, Scotland, 20-25, So. Shields, England, 27-Sept. 1.
Brooks Bros.—Park, Derby, Conn., 13-18.
Brennan, John E.—Pottstown, Pa., Pa.—indefinite.
Bartho, Mlle.—Victoria Roof, N. Y., July 30-18.
Brown, Fred—Proctor's 125th St., N. Y., 20-25.
Barry and Halvers—Proctor's Fifth Ave., N. Y., 13-18.
Behr, Carrie—Proctor's Fifth Ave., N. Y., 13-18.
Bruno and Russell—Proctor's 23d St., N. Y., 13-18.
Brady, Mr. and Mrs. Dan—Hilliger's Garden, Chicago, 12-18.
Bateman and Mestayer—Shea's, Buffalo, 13-18.
Bayse, Mora—Sunnyside Pk., Chicago, 12-18.
Burtons, The—Ferris Wheel Pk., Chicago, 12-18.
Barr and Evans—Waterbury, Conn., 13-18.
Bigger and Dreher—Grand Central Roof, N. Y., 13-18.
Bottinere, Mr. and Mrs. Ned—Pastor's, N. Y., 13-18.
Blodgett, Chester—Proctor's 23d St., N. Y., 13-18, Proctor's 125th St., N. Y., 20-25.
Blanchard and Warren—Suburban Pk., St. Louis, 12-18.
Browne, Tom—Suburban, St. Louis, 12-18.
Barre and Jules—Masonic Roof, Chicago, 12-18.
Burkhardt and Adler—Chicago O. H., 12-18.
Carleton Comedy Co.—Crescent Garden, Boston, 12-18.
Cadieux, Mons.—Palm Garden, Washn., D. C., 12-18.
Carroll, Johnny—Ferris Wheel Pk., Chicago, 12-18.
Carle, Leo—Sans Souci Pk., Chicago, 12-18.
Chevriel, Emil—Hopkins', Chicago, 12-18.
Connors and Garwood—Chicago O. H., 12-18.
Carrie, Mlle.—Proctor's 23d St., N. Y., 13-18.
Comstock, Laura—Proctor's 23d St., N. Y., 13-18.
Colville and McBride—Proctor's Fifth Ave., N. Y., 13-18.
Clemence Sisters—Proctor's Fifth Ave., N. Y., 13-18.
Cooke and Clinton—Palace, N. Y., 13-18.
Conlan, Joe—Palace, N. Y., 13-18.
Clifford and Dixon—Palace, N. Y., 13-18.
Collins, Edna—Masonic Roof, Chicago, 12-18.
Carrington and Holland—Chicago O. H., 12-18.
Clivette, Baby—Chicago O. H., 12-18.
Clifford and Huth—Lion Palace, N. Y., 13-18.
Carus, Emma—Palm Garden, Washn., D. C., 12-18.
Colinis—N. Y. Roof, July 30-18.
Callahan and Mack—Proctor's Fifth Ave., N. Y., 13-18.
Conway and Staats—So. Framingham, Mass., 13-18.
Chappelle Sisters—Great Southern Roof, Columbus, O., 13-18.
Cushman, Holcomb and Curtis—Point of Pines, Boston, 12-20.
Chicago Lady Quartette—Forest Pk. Highlands, St. Louis, 12-18.
Christina, Mlle.—Keith's, N. Y., 6-18.
Crawford Sisters—Keith's, Phila., 13-18.
Carter, Billie—Point of Pines, Boston, 12-20.
Cecilian Four—Proctor's 23d St., N. Y., 13-18.
Caicedo—Victoria Roof, N. Y., 13-Sept. 1.
Craig and Ardell—Grand Central Roof, N. Y., 13-18.
Carseller Sisters—Pastor's, N. Y., 13-18.
Craigs, The—Pastor's, N. Y., 13-18.
Campbell and Dare—Keith's, N. Y., 13-18.
Detty and Murray—West End Pk., New Orleans, La., 12-18.
Dempsey and Forsythe—Casino, Mansfield, O., 13-18.
Doherty Sisters—Keith's, N. Y., 13-18.
Dooles, Three—Proctor's 23d St., N. Y., 13-18.
De Haven, May and De Haven—Masonic Roof, Chicago 12-18.
Davis, Belle and Picks—Chicago O. H., 12-18.
Dean and Jose—Chicago O. H., 12-18.
De Witt, Josie—Victoria Roof, N. Y., 6-18.
Duncan, A. O.—Keith's, Providence, 20-25.
Donovans, The—Mannion Pk., St. Louis, 6-18.
De Witt and Burns—West End Pk., New Orleans, La., 6-18, Riverside Pk., Montreal, Can., 26-Sept. 1.
Dale, Violet—Haltnorth's Garden, Cleveland, 13-18.
Davis, Geo. C.—Keith's, N. Y., 13-18.
Drew, Sidney, Mr. and Mrs.—Proctor's 23d St., N. Y., 13-18.
Dunn and Jerome—Keith's, Prov., 23-25.
Donahue and Nichols—Orpheum, Los Angeles, Cal., July 29-11.
Darrow, Mr. and Mrs. Stuart—Grand Central Roof, N. Y., 13-18.
ELINORE SISTERS—Cascade Pk., New Castle, Pa., 13-18.
Esmonde, Mr. and Mrs. Edward—Lakeside Casino, Akron, 13-18.
Eckert and Berg—G. O. H., Muncie, Ind., 13-18.
Everhart—N. Y. Roof, July 30-18.
Eldridges, The—Keith's, Phila., 13-18.
Emmy, Mme.—Proctor's 23d St., N. Y., 13-18.
Elseeta—Farm Theatre, Toledo, 12-18.
Ely and Harvey—Keith's, Boston, 13-18.
Emerson and Omega—Proctor's 23d St., N. Y., 13-18.
Everett Trio—Sans Souci Pk., Chicago, 12-18.
Evans and White—Keith's, Phila., 13-18.
Evans, Geo.—Electric Pk., Balto., 13-18.
Ely and Harvey—Keith's, Boston, 13-18.
Eldridge, Press—Empire, Atlantic City, N. J., 13-18.
Farrell—Mr. and Mrs.—Tony Pastor's, N. Y., 13-18.
Fox and Foxie—Pastor's, N. Y., 13-18.
Fortunit—Pastor's, N. Y., 13-18.
Frembelli and Lecois—Shea's, Buffalo, 13-18.
Falke and Semon—Keith's, Boston, 13-18.
Four Emperors of Music—N. Y. Roof, July 30-18.
Falk, Elenore—Victoria Roof, N. Y., July 30-18.
Fields, W. C.—Victoria Roof, N. Y., 6-18.
Fields, The—Proctor's Palace, N. Y., 13-18.
Fox, Prof. L.—Proctor's Palace, N. Y., 13-18.
Gunning, Louise—N. Y. Roof, 6-18.
Gardner Bros.—Proctor's Fifth Ave., N. Y., 13-18.
Grant and Norton—Farm Theatre, Toledo, 12-18.
Glockers, The—Keith's, Boston, 13-18.
Glenroy, James Richmond—Proctor's Fifth Ave., N. Y., 13-18.
GASSMAN, JOSEPHINE—Hopkins', Chicago, 12-18.
Gallagher and Barrett—Keith's, Phila., 13-18.
Garrisons, The—Manchester, England, 13-25, Birmingham, England, 27-Sept. 8.
Gilroys, The—Keith's, N. Y., 13-18.
Gehrue, Mayme—Folies Bergere, Paris, France, 4-Sept. 1.
Gardner and Madden—Celoron Pk., Jamestown, N. Y., 13-18.
Gladstone, Lotta—Casino, Mansfield, O., 13-18.
Goetz, Joe—Grand Central Roof, N. Y., 13-18.
Gilmore and Maynard—Pastor's, N. Y., 13-18.
Guises, The—Pastor's, N. Y., 13-18.
Grapewin and Chance—Brighton Beach, N. Y., 13-18.
Gypzana and Roma—Palace, N. Y., 13-18.
Garvin and Platt—Park, Fitchburg, Mass., 13-18.
Golden Trio—Palm Garden, Washn., D. C., 12-18.
Gilson and Emmett—Keith's, Boston, 13-18, Proctor's 125th St., N. Y., 20-25.
Gems and Grayson—Mannion Pk., St. Louis, 12-18.
Girard and Gardner—Masonic Roof, Chicago, 12-18.
Galetti, Prof.—Masonic Roof, Chicago, 12-18.
Georgia Quartette—Chicago O. H., 12-18.
Geraldine Sisters—Chicago O. H., 12-18.
Genaro and Bailey—Keith's, Phila., 13-18.
Goldin, Horace—Keith's, Phila., 13-18.
Genaro and Theil—Electric Pk., Balto., 13-18.
Hamilton, Mr. and Mrs. Geo. C.—Orpheum Theatre, Ottumwa, Ia., 13-18.
Holt, Alf.—Lake Mich. Pk., Muskegon, 12-18.
Howe and Edwards—Grand Central Roof, N. Y., 13-18.
Hiatt, Dan, Mr. and Mrs.—Lion Palace, N. Y., 13-18.
Howard, Prof.—Sans Souci Pk., Chicago, 12-18.
Harrigan—Electric Pk., Balto., Md., 13-18.
Hart, Harry—Hilliger's Garden, Chicago, 12-18.
Hawthorne, Mable—Hilliger's Garden, Chicago, 12-18.
Howe, Wall and Walters—Forest Pk. Highlands, St. Louis, 6-18.
Hogan, Ernest—N. Y., Roof, July 30-18.
Halloway Trio—Brighton Beach, N. Y., 6-18.
Hayes and Healy—Victoria Roof, N. Y., July 30-18.
Haynes, Gertrude—Point of Pines, Boston, 12-20.
Hyams and Keppler—Keith's, Phila., 13-18.
Harney, Ben—Lion Palace, N. Y., 13-18.
Hayward and Hayward—Mannion Pk., St. Louis, 12-18.
Huntington Wright and Co.—Keith's, Prov., 20-25.
International Comedy Four—Palace, London, England, July 9—indefinite.
Irving, Beatrice—Sans Souci Pk., Chicago, 12-18.
Johnstons, Musical, Riverside Pk., Montreal, Can., 12-Sept. 1.
Jansen, Loreen—Casino, Mansfield, O., 13-18.
Jacqua, Ellene—Pastor's, N. Y., 13-18.
Johnson, Carroll—Suburban, St. Louis, 12-18.
Joyce and Phipps—Keith's, Boston, 13-18.
Jacklin and Ingram—Empire, Gloucester, N. J., 13-18.
Johnstone Bros.—Victoria Roof, N. Y., July 30-18.
Johnson, Riano and Bentley—Proctor's Palace, N. Y., 13-18.
Knoll and McNeil—Point of Pines, Boston, 13-18.
Klein and Clifton—Keith's, N. Y., 13-18.
Kendall, Ezra—N. Y. Roof, July 30-18.
Kashen, Duey and Kashen—Lake Mich. Pk., Muskegon, 12-18.
Koppe—Lake Mich. Pk., Muskegon, Mich., 12-18.
Kelly and Violette—Suburban, St. Louis, 12-18.
Kalb and Dill—Chicago, O. H., 12-18.
Le Clair—Grand Central Roof, N. Y., 13-18.
Livingstons, Three—Lion Palace, N. Y., 13-18.
Les Charmeuses—N. Y. Roof, 13-18.
Lamb, Bessie—Brighton Beach, N. Y., 13-18.
Levison, Harry—Chicago O. H., 12-18.
Lon Lee Long—Sunnyside Pk., Chicago, 12-18.
Levey, Jules—Crescent Garden, Boston, 13-18.
Levy, Stella Costa—Crescent Garden, Boston, 13-18.
Lee, Henry—Keith's, Boston, 13-18.
Lafayette—Keith's, N. Y., July 30-18.
Litchfield, Mr. and Mrs. Neil—Central Park, Dover, N. H., 13-18.
Lockhart, Sam—Keith's, Phila., July 30-18.
LINTON AND M'INTYRE—Electric Pk., Balto., Md., 13-18, Farm Theatre, Toledo, 27-Sept. 1.
Le Moyne Bros.—Victoria Roof, N. Y., 6-18.
Luciers—Point of Pines, Boston, 12-20.
Midgeley and Carlisle—Proctor's 23d St., N. Y., 13-18, Proctor's 125th St., N. Y., 20-25.
Marzella, Mlle.—Victoria Roof, N. Y., 6-18.
Maxwell and Dudley—Keith's, Phila., 13-18.
McBride and Goodrich—Palm Garden, Washn., D. C., 12-18.
Moore, Harry—Hilliger's Garden, Chicago, 12-18.
Mitchell, Kitty—Crescent Gardens, Boston, 13-18.
Mooney, May—Electric Pk., Kansas City, Mo., 12-18.
Melville and Fowler Sisters—Pastor's, N. Y., 13-18.
Morello Troup—N. Y. Roof, 13-18.
Morton and Elliott—Keith's, N. Y., 13-18.
Majorita and Eugene—Proctor's 23d St., N. Y., 13-18.
Morris, Pros.—Proctor's Fifth Ave., N. Y., 13-18.
Macy, J. Sydney—Proctor's Fifth Ave., N. Y., 13-18.
Mortons, The—Forest Pk. Highlands, St. Louis, 12-18.
Mack, John—Mannion Pk., St. Louis, 12-18.
Mackay—Julie—Masonic Roof, Chicago, 12-18.
Miltons, Musical—Chicago O. H., 12-18.
Moore—Master Clarence—Ferris Wheel Pk., Chicago, 12-18.
Mays, The—Ferris Wheel Pk., Chicago, 12-18.
Mitchell and Cain—Keith's, Phila., 13-18.
Moreland, Thompson and Roberts—Shea's Buffalo, 12-18.
McCabe and Daniels—Shea's, Buffalo, 13-18.
Neville, Dorothy—Keith's, Phila., 13-18.
Nizarras, Ernest—Electric Pk., Balto., Md., 20-25.
NIBLO, FRED—Palace Theatre, London, Eng.—Indefinite.
Nobles, Milton and Dolly—Casino, Toledo, O., 13-18.
Nelsonia—Casino, Mansfield, O., 13-18.
Neleta—Crescent Gardens, Boston, 13-18.
O'Brien and Collins—Pastor's, N. Y., 13-18.
Oriskany Trio—Proctor's Fifth Ave., N. Y., 13-18.
O'Neill, Nellie and Co.—N. Y. Roof, July 30-18.
Osterman, Kathryn—Keith's, N. Y., 13-18.
Papinta—Forest Pk. Highlands, St. Louis, July 30-18.
Permane Bros.—Proctor's 125th St., N. Y., 20-25.
Pianka—Shea's, Buffalo, 13-18.
Payne Bros.—Keith's, Boston, 13-18.
Rose, Julian—Ferris Wheel Pk., Chicago, 12-18.
Royce, Ray L.—Brighton Beach, N. Y., 6-18.
Rita, La Belle—N. Y. Roof, 6-18.
Russell Bros.—N. Y. Roof, 6-18.
Robyns, Mr. and Mrs. W.—Lake Erie Pk., Toledo, O., 13-18.
Robinson, Ethel—Rocky Point, R. I., 12-18.
Remington, Mamie, and Picks—Grand Central Roof, N. Y., 13-18.
Rooneys, The—N. Y. Roof, 13-18.
Rozinos, The—Brighton Beach, N. Y., 13-18.
Reno and Richards—Keith's, N. Y., 13-18.
Rice and Cohen—Proctor's Fifth Ave., N. Y., 13-18.
Ring, Blanche—Electric Pk., Baltimore, Md., 13-18.
Silverne and Emerle—Pastor's, N. Y., 13-18.
Santley Master Joe—N. Y. Roof, 13-18.
Simpson and Pittman—Palace, N. Y., 13-18.
Stanley and Wilson—Forest Pk. Highlands, St. Louis, 12-18.
Seymours, The—Ferris Wheel Pk., Chicago, 12-18.
Sayans, Three—Keith's, Boston, 13-18.
Sherman, Dan—Hilliger's Garden, Chicago, 12-18.
Semon Children—Traction Pk., Oil City, Pa., 13-18.
Scott and Wilson—Shea's, Buffalo, 13-18.
Stinson and Merton—Brighton Beach, N. Y., 6-18.
Shaw, Mrs. Alice J., and Twin Daughters—Keith's, Boston, 13-18.
Summerville, Amelia—Chicago O. H., 12-18.
Secker, Wilkes and Secker—Wonderland, Detroit, 13-18.
Stuart—Brighton Beach, N. Y., 13-18.
Sinnott, Florence—Pottstown Pk., Pottstown, Pa.—Indefinite.
Snyder and Buckley—Stradford, Eng., 13-18.
Thurston, Howard—Victoria Roof, N. Y., 13-18.
Tobins, The—Orpheum, San Francisco, 19-Sept. 1, Orpheum, Los Angeles, 2-15.
Thurman—Pastor's, N. Y., 13-18.
Tzuzonin Arabs—Chicago O. H., 12-18.
Troja—Hopkins', Chicago, 12-18.
Thomas, Hilda, and Co.—Ferris Wheel Pk., Chicago, 12-18.
Unger, Max—Proctor's 125th St., N. Y., 20-25.
Vance, Clarice—Keith's, N. Y., 6-18.
Valkyras, Mons.—Palm Garden, Washn., D. C., 12-18.
Van Aukens, The—Forest Pk. Highlands, St. Louis, 12-18.
Willett and Thorne Co.—Grand Central Roof, N. Y., 13-18.
Wilson Family—Forest Pk. Highlands, St. Louis, 12-18.
Wayne and Caldwell—[illegible] St. Louis, 12-18.
Weston and Yost—Chicago O. H., 12-18.
Wilson, Al. H.—Shea's, Buffalo, 13-18.
Williams, Gus—Keith's, Boston, 13-18.
Wills, Nat M., N. Y. Roof, July 30-18.
Williams and Walker—Proctor's, Palace, N. Y., 13-18.
Williams and Adams—Pastor's, N. Y., 13-18.
WILDER, MARSHALL P.—Masonic Roof, Chicago, 12-18.
Willis Family—Keith's, Phila., 13-18.
Wilson and Leicester—Keith's, Boston, 13-18.
Way and Maitland—Keith's, N. Y., 13-18.
Wilson, Geo.—Suburban, St. Louis, 6-18.
Yoscarys, Three—Victoria Roof, N. Y., 6-18.
Yeamans, Jennie—Proctor's 125th St., N. Y., 13-18.
Young, Ollie and Bro.—Victoria Roof, N. Y., July 30-18.
Zeno, Carl and Zeno—N. Y. Roof, 13-18.
Ziska—Proctor's Fifth Ave., N. Y., 13-18.

A NOVEL POSTER

Whiting and Willis will herald the approach of their farce, A Hindoo Hoodoo, with a novel poster, for which Mr. Whiting has applied for a patent. The poster is of the twenty-sheet size, with a gray background. When it first greets the eye of the prospective patron, some ten days before the date set for the company's appearance, the poster will have, on its right hand side, the full length figure of a gentleman of Satanic aspect, garbed in evening clothes, and pointing to the lower centre, where there appear the letters "O O." His curiosity excited, the prospective patron will look at the poster the next day, to find that to the original "O O" there have been added two more, placed directly above, while the Satanic gentleman's smile has grown more expansive. The following day a third set of "O's" will appear, the smile also increasing, this being accomplished by the posting each day of a new sheet giving the gentleman a different facial expression. Then three more letters are posted that make the poster read "Doo Hoo Doo." The mystification that all this will undoubtedly have caused in the prospective patron's mind will be cleared away by the bill poster's last strokes, that will add the sheets containing the four letters necessary to complete the title, A Hindoo Hoodoo.

THE WOOING OF MRS. VAN COTT.

The three weeks' preliminary tour of The Wooing of Mrs. Van Cott, just closed at Halifax, N. S., has fully justified Manager Edwin C. Jepson's faith in the quality of John Ernest McCann's work, and he is now arranging for the regular season. The play received the best of notices everywhere, and it was pronounced both novel and extremely laughable, while the company was praised for its excellent performance. All this appears that Mr. Jepson has good reason to expect a more than ordinarily successful season with Mr. McCann's play.

GUS HILL'S COMPANIES CALLED.

Gus Hill has called three of his companies for rehearsals for the latter part of this month. The Royal Lilliputians will assemble at Lyric Hall on Monday, Aug. 20. The members of McFadden's Flats will report on the same day at the same place, while his company of Cracker J

MANAGERS' DIRECTORY.

ALA.—UNION SPRINGS.

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Bristol Opera House

Only first-class attractions played. Seats 750. Stage will accommodate largest productions. For time address

WM. B. MICHAEL, Mgr.

H. S. TAYLOR, New York representative.

CONN.—JEWETT CITY.

Finn Opera House

New Theatre in city of 5,000. Seating capacity 700; steam, electricity and gas. Play only three attractions per month. Write for open time. Strong attraction wanted for Thanksgiving night.

J. H. FINN, Mgr.

CONN.—PUTNAM.

The New Bradley Theatre

Now in course of construction. Will be ready for business Thanksgiving Night. Seating capacity 1,000. Electricity, gas, steam heat, improved opera chairs. Size of stage 80 x 60 feet. Everything modern and first-class. Now booking for 1900-1901. Want a first-class company for Thanksgiving Night.

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CONN.—TORRINGTON.

Union Theatre

Population 13,000. Electric lighting and steam heating. Seating capacity 1,300.

VOLKMAN BROS., Mgrs.

FLA.—KEY WEST.

San Carlos Opera House

Population 20,000. Improved and renovated. Best show town in Florida. Seating 1,000. Now booking

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GA.—AMERICUS.

Glover's Opera House

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FURLOW & JONES, Mgrs.

ILL.—BLOOMINGTON.

New Coliseum Theatre

Under new management. Now booking 1900-1901. City Bill Posting Co.

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ILL.—METROPOLIS.

McCartney's Music Hall

Under new management. Now booking for 1900-1901.

BERT H. FRITTS, Mgr.

ILL.—SYCAMORE.

Ward's Opera House

Wanted, one-night stands only. Rep. shows and cheap prices—Nit!

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City Opera House

Newly refitted. New management. Seat. capacity 650. Pop. 4,000. Good attractions wanted for Nov. 9.

LEMMERS & JONES, Mgrs.

KAN.—HERINGTON.

Herington Opera House

Best House in Central Kansas. Pop. 2500.

L. H. RIDDLE, Mngr.

KAN.—LEAVENWORTH.

Opera House

(Formerly the Crawford Grand.)

UNDER NEW MANAGEMENT. Standard attractions, and only three shows a week, wanted. Contracts made by any other person are invalid. To secure dates they must be signed by me.

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Modern equipment. S. C. 700. Good companies only booked.

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Quincy Music Hall

Cleaned out by fire March 18. Now rebuilding with larger stage, better scenery and improvements throughout.

D. KING, Acting Mgr.

N. C.—NEW BERNE.

Masonic Opera House

Newly refitted. Capacity 500. Ground floor. Pop. 10,500. Two R. R., two steamships. Seven good stands, radius hundred miles, without loss of night. Open dates

J. C. GREEN, Mgr.

O. MARKS, Treas. and Asst. Mgr.

N. MEX.—ALBUQUERQUE.

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A good town to break a jump. Most modern theatre between Kansas City and San Francisco, on line of Santa Fe Railway.

Stage 36 x 50, to gridiron 60 feet. Now booking the best only for season 1900-1901.

GEORGE K. NEHER, Propr.

CHAS. RIGGS, Mgr. W. J. ZIRHUT, Treas.

MANAGERS' DIRECTORY.

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New Opera House

In course of construction, will open about September 1st. Seating capacity will be 1,010. Lighted by electricity and gas. The stage 50x40, height to rigging loft 50 ft. The theatre will be seated with the latest improved opera chairs, and will be complete in every detail. First-class dressing rooms and all its appointments. New scenery by Huset, Troy, N. Y. Now booking first class attractions for season 1900-1901. Wanted, a big attraction for an opener. For time and terms address

E. J. DELLINGER,
Manager Dellinger Opera House,
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New Theatre

Ground floor. Up to date in every detail.

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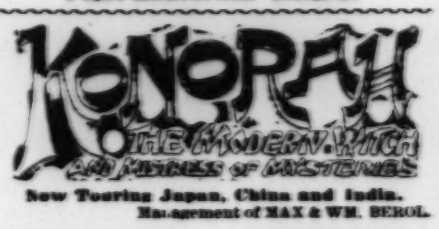

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